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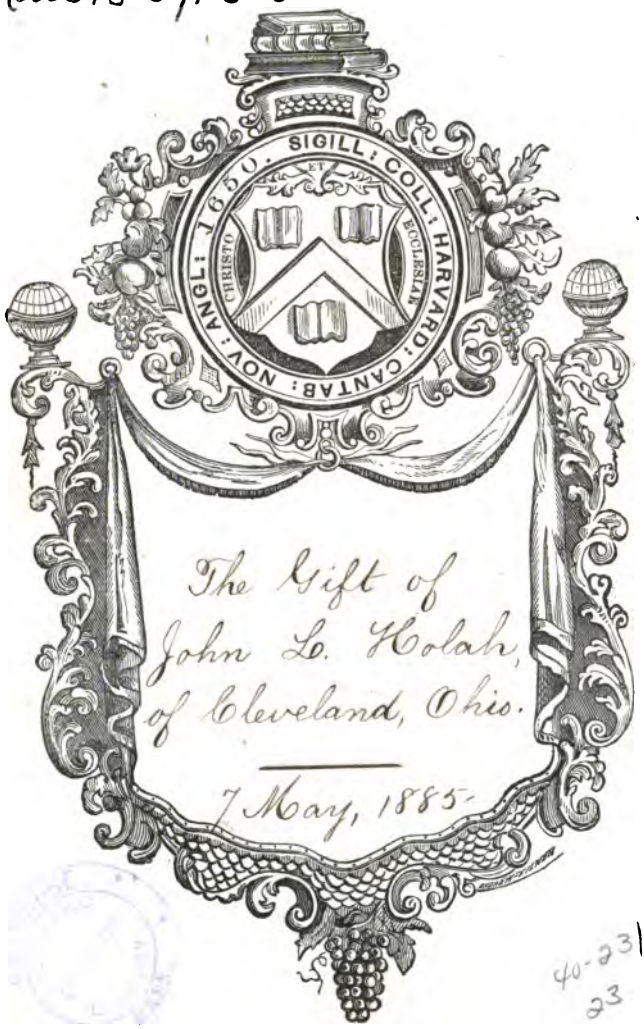

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MANUAL

OF

SIMPLE AND DOUBLE COUNTERPOINT.

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AUTHOR'S EDITION.

MANUAL

OF

SIMPLE AND DOUBLE COUNTERPOINT

BY

(Eduard)
ERNST FRIEDRICH RICHTER,
LATE MUSICAL DIRECTOR OF THE CONSERVATORY OF MUSIC AT LEIPSIC.

TRANSLATED FROM THE LATEST GERMAN EDITION

BY

JOHN P. MORGAN.

NEW YORK:
G. SCHIRMER, 35 UNION SQUARE (WEST SIDE).
1884.

~~124/2.51~~
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AUTHOR'S PREFACE.

In publishing this Manual of Counterpoint I fulfil a promise long since given, and, at the same time, add a link hitherto wanting in my Manuals of the Theory of Music.

The tardy fulfilment of my promise, considering the numerous enquiries after the expected book, finds a partial excuse, or, at least explanation, in the following.

When, at the suggestion of the immortal Mendelssohn, I received the commission to prepare a Manual for the Leipsic Conservatory of Music, the task to be executed was: to place in the hands of the pupils a brief, condensed book of assistance (Hilfsbuch) containing a *repetition* of the principles and rules, laid down in the lessons, for the working out of the practical exercises.

Although at that time not inexperienced in theoretical teaching, the commission was to me a surprise, since I had never had the idea of preparing any thing of the kind in a written form. It was also a source of anxiety to me when I thought of my own powers, and of the numberless manuals on music already extant.

A considerable time elapsed before I believed myself warranted in bringing before the public my experience and method of instruction; accordingly, the first edition of the Manual of Harmony did not appear until 1853. — During the progress of the work, however, I felt the necessity of going somewhat farther than the doctrine of Harmony, strictly speaking, demanded, the

more so as there was at that time no thought of a second and third manual. Hence the Manual of Harmony contains a digression into the domain of actual Counterpoint.

With the extension of my experience in the instruction of many pupils in the higher exercises, this could not satisfy me, and a special treatment of these objects of instruction became more and more desirable. — I was the more justified in attempting this task since the Manual of Harmony had met an unexpectedly friendly reception. Thus I entered first upon the preparation of the Manual of the Fugue and of the Canon, a part of the subject which to me (having given written as well as oral instruction in it), more quickly assumed form than the rest. The first edition of the Manual of the Fugue appeared in 1858, while the Manual of Counterpoint was delayed for a time. Whether I have now succeeded in making the book useful in wider circles than those for which it was originally intended, I must leave to be decided by time and a friendly criticism.

I hope that the method of instruction may prove itself clear as regards the presentation of the subject. — I refer, however, to the last chapter of the book, which, by its special character, renders farther detail here unnecessary. I only mention, in brief, that what has proved itself good in earlier manuals is retained in this, but that by means of various other exercises and forms not previously used I have attempted to progress from the abstract of the earlier exercises to the attainment of the *concrete* (or musical presentation exhibiting itself through various forms), in order to bring the exercises constantly nearer to the practical necessities of the composer.

May this book also meet with that friendly reception which afforded me, in the case of the other manuals, the satisfaction of having produced a useful work.

ERNST F. RICHTER.

LEIPZIG, *Februar* 1872.

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INTRODUCTION.

OF THE SIGNIFICATION OF THE WORD COUNTERPOINT.

THERE is probably no word of musical terminology of which the given significations are more various and manifold than those of the word "*Counterpoint*". In the course of time, and the development of music, this word has acquired a signification remote from its original meaning; rendering it to many, and certainly to every beginner, something mysterious, even enigmatical, in so far as much keenness of perception is presupposed for its comprehension and practical application.

Very generally, however (although entirely falsely), the value of Counterpoint is merely placed upon a level with that of the solution of more profound arithmetical problems, the observance and application of which, being a hindrance to the fancy in its higher flights, in fact, having a formally realistic tendency, must appear of little use.

The older and the oldest manner of Counterpoint, in its simple grandeur, was, probably, rarely to be heard in complete performance, even in earlier times. It differs materially from the later manner, as for example, that of the time of SEBASTIAN BACH: for, *after* BACH'S time, Counterpoint deteriorated, in part, into a mere formula. Still, considering the direction which the development of music took, particularly in respect to Harmony, it is not surprising that the interest in Counterpoint constantly diminished, until the more favorable current of later times again placed it in a brighter light.

The opinion that Counterpoint is something pedantic and old-fashioned disappears more and more, and the fact that the best of our composers have always used it in their most important works may serve as an encouragement to beginners to enter upon the work before them with confidence, in order by this means to exercise and develope their powers.

That which we understand by Counterpoint at the present day, may

be expressed, as follows: *The free, melodically independent leading of a voice in connection with one, or several other given or existing melodic voices, under the laws of harmonic connection and progression.*

THE ORIGINAL SIGNIFICATION OF THE WORD.

Historical.

The original signification of the word Counterpoint, of itself brings us to the history of its development. *Counter*-point assumes naturally, another, already existing, point: — both together would therefore require to be indicated by *point against point (punctus contra punctum)*.

The expression "point" is the original name of the written determination of a tone in respect to its acuteness or gravity, in short, to its whole position and, at the same time, its duration, — we, at the present day, however, say *note* instead of *point* — therefore, with the expression "note against note", the signification is more apparent, although it does not fully express the present development of Counterpoint.

With the expression "*note against note*", we receive at once the idea of a harmonic relation. The series of notes of a melody in one voice is set over against the series of notes of another melody in a higher or lower voice. In this connection, especially in the first *stadium* of Counterpoint, we have to think, not of the developed *melodic* successions of our time, but the *harmonic* progression becomes for us the prominent thing; the more so, since, at the present day, we are accustomed to assign a harmonic basis to every musical phrase. In the earliest attempts at composition we do not find a marked or essential difference between the movement of one voice and that of another, the uniformity of the movement being rarely interrupted.

If we examine the earliest contrapuntal pieces, we find, first, the *two-voiced* manner, which (page 49), in itself suggests and has occasioned the word "*Counterpoint*". Later, the many-voiced (polyphonic) manner appears; but a more complete harmonic development (in our sense) is not to be thought of in connection with it, since, in pieces of this kind, the harmony either shows itself in homophonic phrases of very crude, almost rough construction, or, in the case of pieces which approach nearer to our idea of Counterpoint, it appears rather as the accidental result of the melodic series, while in *modern* compositions of this kind the harmonically regulated progression gives the foundation, the actuating principle (*agens*).

Thus it appears that the development of Harmony into a system, after long researches (in which even the latest time takes part), belongs to a later period, when the use of Counterpoint, or of that which was understood by it at various times, had long been practised.

To search out and show the reasons why Counterpoint could reach an earlier development than harmony, would give opportunity for an interesting investigation, but would lead us too far from the subject in hand.

The original, two-voiced, manner of writing resulted in this, that complete harmonies — chords — could not be aimed at, not even the most primitive of all chords, the major triad; but reference was had only to *the various intervals* which resulted from the two-voiced construction. — Hence, in the first attempts to reduce to rules the manner of procedure in writing contrapuntally, the rules are found to be so limited as to have reference only to the division of the intervals and their use.

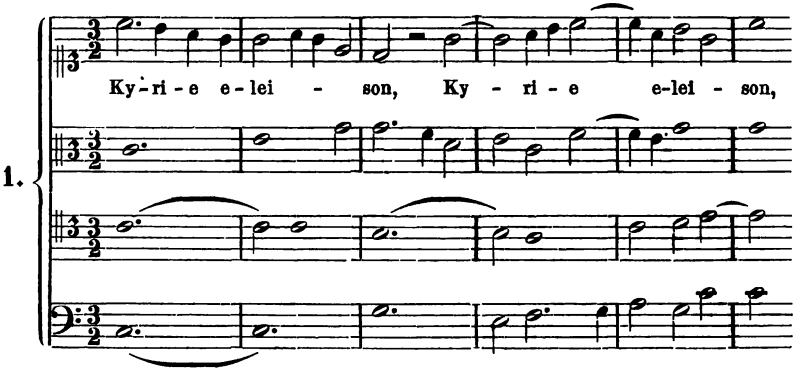
The best known of the writings which first treated of these things are those of FRANCO of COLOGNE, 1047 to 1083; MARCHETTO, of PADUA, about 1200: JOHN DE MURIS, 1300 to 1360; and J. TINCTOR, about 1470.

REMARK. We must here call attention to the expression "discant", which is still in use. — This word was the earliest name denoting the kind of composition, known, later, by the name "Counterpoint", while the expression "discant" continued to be used, only to denote the highest of the natural divisions of the human voice. — The given, unaltered melody — *Cantus firmus* — was indicated by the name "*Tenor*", from *tenus*, *held*, the added voice by "*Dis cantus*", accompanying or contrasting melody. — Custom, or other decisive reasons, caused the earlier composers to place this accompanying voice higher than the tenor; accordingly we find, even in much later times, after the many-voiced manner of writing had long been introduced and practised, compositions in which the *Cantus firmus* — usually a choral — is in the Tenor. — It is easy to see that with the use of the many-voiced manner of writing, a voice lower than the Tenor would naturally find place as Bass, also another higher one called Alto, the name "*discant*" continuing to indicate the highest. — Accordingly the necessity arose for a new name for this kind of Composition, which was found in the word "*Counterpoint*".

We give here a few brief examples, dating from various periods, in order to show what, in those times, was understood by Counterpoint, and how it has unfolded and farther developed itself.

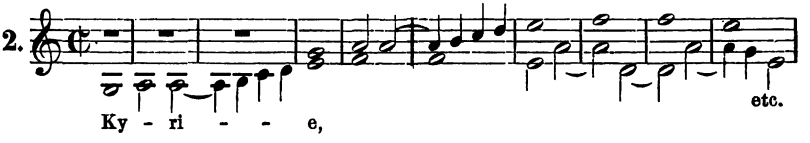
We pass over the first rough, awkward attempts, consisting of successions of thirds, octaves, and even fifths (unless the notation of the last has been misunderstood), which is probably what used to be called *Organum*, and only give a few of those written fragments which are the indications of an artistic activity. Since these first attempts occur in the 11th and 12th Centuries (mention has already been made of writings of that period upon the rules of "discanting", actual written compositions, however, first begin with the 14th Century), there is an evident void between the former and latter periods, an interval of time of which we possess, thus far, no written evidences of the development of Counterpoint, or of composition in general.

The oldest document of this kind is the production of the Netherlander, GULIELMUS DUFAI, born 1360.

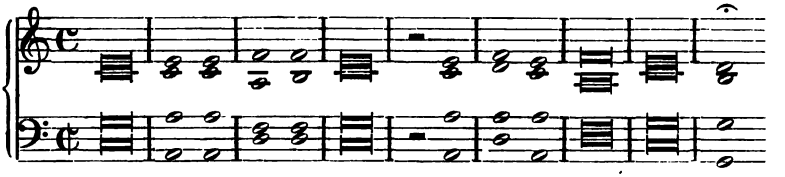
Remark. It is not our object in connection with the following short examples, to make a particular examination of peculiarities, or differences, nor of the spirit of the pieces; for this we should need longer and more fully developed movements and further comparisons, which are aside from our purpose here. It is sufficient to give only a general view of the progress in the technical part, in order to know what has always been understood by Counterpoint.

This movement, which is carried out in the above manner to a close, is upon a *Cantus firmus* which lies in the Tenor, and which is said to contain a then well-known song, the title of which is, in fact, indicated by certain Italian words on the first page.

In comparison with the examples of the first period, in the 10th and 11th Centuries, this one exhibits a very decided progress and greater skill in the movement of the voices, such skill as was hardly attainable at one leap, but is decisive evidence of continued development during the intermediate time: the harmony developes itself clearly, and in a manner easily understood, without being the only determining element of the progression.

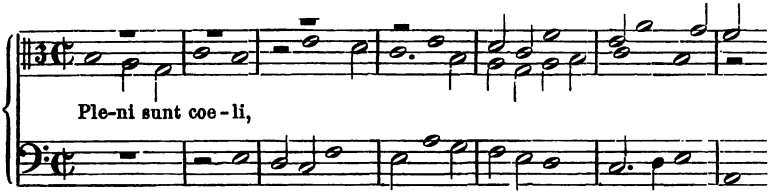
The 15th Century shows but little progress, still, a greater independence of the voices appears. Its representatives are Jan Ockegheim (Ockenheim), born about 1420, and Josquin de Pres, born 1440.

From Ockenheim we will give some two-voiced measures of a four-voiced movement, in order to show the Contrapuntal treatment; in this example, and frequently in the future we shall use the modern notation.

The four voices enter successively, much in the regular manner of the fugue, although the fugue did not attain its development until much later.

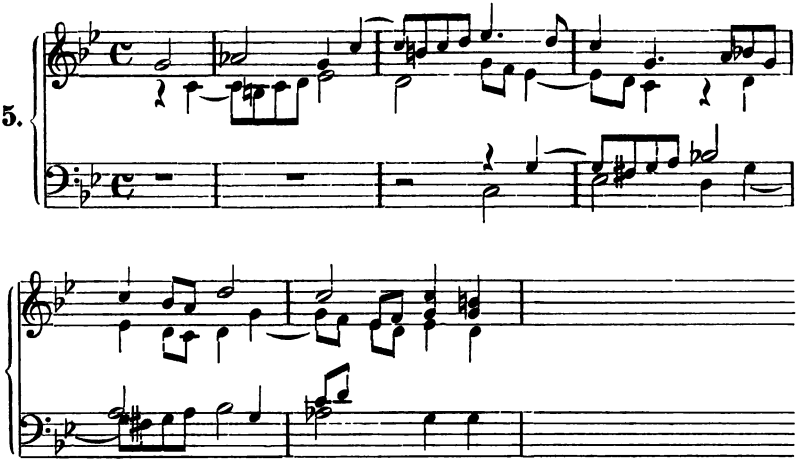
From JOSQUIN DE PRES we give the beginning of a simple harmonic movement.

3.

This manner of writing, similar to our simple harmonic manner — much simpler, however, — was the *plain* (*gleicher*) Counterpoint of that time: but it is found much more rarely than the figurated Counterpoint, of which we still find many examples by the same composer, with a much richer and more complicated leading of the voices.

In the 16th Century, among many men of note, are to be named as chief representatives of this school (Richtung), ORLANDO DI LASSUS, PALESTRINA, ALLEGRI and others. What progress was made, especially in respect to harmony, may be shown in a short example from PALESTRINA.

4.

Although the method of leading the voices remains the same as before, still in these pieces there is progress in respect to harmony. The chords do not appear, as before, mostly in the fundamental position; inversions frequently occur, also the suspension, and the chord of the seventh is found, although more rarely.

The 17th Century, represented, among other writers, by CARISSIMI, born 1580—90; BENEVOLI, 1600; AL. SCARLATTI, 1658; CALDARA, 1675; ASTORGA, 1680; DURANTE, 1693; and MARCELLO, 1680; holds fast, to be sure, the style and manner of the previous Century; but the metrical formation gains constantly in variety, and the harmonic progression in clearness and significance. The harmony ceases to be, as before, the accidental result of the free melodic leading of the voices, and becomes its support; it appears more methodical, hence more intelligible, — more naturally developed, hence less harsh and forced in its connection, being unmistakably influenced by the opera, which had come into existence and was cultivated at that time.

In order to place before the student this more important change, we select a short example from ASTORGA, from his only work, the *Stabat Mater*.

Germany, although politically oppressed during this period, still maintained her significance through the works of a few excellent composers, from that time assuming the leadership in good music. These composers were LEO HASSLER, born 1564; HEINRICH SCHÜTZ, 1585; HEINRICH GRIMM, born about 1600; and JOH. JOSEPH FUX, born 1660; who, although of comparatively little note as a composer, is still of great importance to us as author of the celebrated Manual of Counterpoint, entitled "*Gradus ad Parnassum*".

The 18th Century brings us, as regards the development of music, and especially of Counterpoint, to Germany exclusively. Here lived and worked the greatest of all Contrapuntists, JOHN SEB. BACH. That which earlier efforts had failed to accomplish was possible to him; namely, the freest melodic independence of the voices upon a natural basis of progressing harmony.

As the depth of such conceptions, their intellectual elaboration and formation, could be realized only at the cost of the sensual sound — and what seemed, at least to the laity (or non-musicians), a want of clearness, it is easy to explain a reaction against a work so varied and comprehensive, the grandeur and depth of which could be appreciated only by a few of BACH's time.

Through the influence of Gluck — who, according to the saying of HANDEL, understood nothing of Counterpoint — and especially of the opera-music, which was constantly more widely diffused, the bond of intimate connection of melody and harmony, hitherto existing in Counterpoint, was dissolved more and more. Each of them, according to the tendency of the times, received its especial development; but the advan-

tages arising from this were again — in part — neutralized, since each became the servant of the other.

In the first period melody was paramount, and before its careful development, as well as its sensual charm, harmony modestly retired into the back-ground, until the later and latest times again gave precedence to the latter, the speculative formation of which often obscured or quite annihilated every melody.

The fact that all better composers at times held fast to the contrapuntal traditions, or returned to them, brought into existence diverse classes and styles of composition; such as the Church-style, Opera-style and Chamber-music; distinctions which, for music in the absolute, do not exist; although, for each expression of feeling, music makes use of the means most adapted to the purpose. How the best masters, in this period, such as HAYDN, MOZART and BEETHOVEN, made use of Counterpoint needs no illustration, as their works are accessible to all.

To the efforts of the latest times we have already referred. — Beside harmonic refinement, the revivification of Bach's compositions brought again, to the better composers, the sense of a more solid melodic contrapuntal formation; of this they sought to make use in the spirit of the later time.

In this view of the subject, while recognizing the merits of other composers, eminent through their works (as, for example, MENDELSSOHN BARTHOLDY), the especial importance of ROBERT SCHUMANN'S services, by word and deed, must not be overlooked.

METHODS OF INSTRUCTION.

Older Methods.

Passing over the earliest attempts to establish by rules the contrapuntal manner of composition, the sole manner of that time, — rules, which (since the idea and knowledge of harmony in the sense of the present did not exist) could only amount to a collection of directions for the progression of intervals; — passing over these, we come to the first manner of teaching Counterpoint, as laid down by JOS. FUX, in his Latin work, "*Gradus ad Parnassum*", 1725; a manner influential to a certain degree even at the present day. All the theorists of the last century have followed him more or less: within our own century a complete overturning of all musical discipline has taken place, and, as a substitute, an attempt has been made to condense into one all-comprehensive *doctrine* of *composition* what it is necessary to know and to learn for the purpose of composition. — Concerning these endeavors we shall find opportunity to speak; at this time we will look at the older methods, in order to profit afterwards from the result.

Since FUX, like all his successors, began with the two-voiced movement, and made it the foundation of all contrapuntal writing (hence did not develope the two-voiced movement from the four-voiced, but *vice versa*), he, also, like the first theoretical teachers, inevitably arrived at a mass of rules for the progression of intervals. These rules, although on the whole not without their use, were all of a desultory character, and, not being developed from a firm harmonic basis, made both teaching and practice difficult. Added to this, is the fact, that FUX founded his method upon the ancient, so-called ecclesiastical keys; the treatment of which demanded special rules. That which belonged to his time and was adapted to it is unsuited to ours.

It would be an over-valuation of the historically great worth of this old system of ecclesiastical keys for us to expect to profit by its results in the treatment of the tempered system in use at the present day; a system which developes itself harmonically in so rich a manner, for the very reason that it is not, like the former, shut up within six, or twelve, narrow limits.

It is undeniable, however, that, because the musical training according to this method was a strict one, its results must prove favorable; and that because it showed itself unproductive except to the talented (tüchtigen) and industrious student, music could not, as at this day, become a general pursuit, but nourished by the better minds found its slow and natural development. We need only to refer to the course of education of the best of our composers and its results.

These fruits of the earlier method of teaching did not render progress and improvement superfluous. In speaking of this manner we do not mean to say that it alone, of itself, was able to produce the best which we possess of that period, but only to give it the especial artistic tendency which distinguishes it.

We come now to the endeavors of a later time to set up other methods suited to the tendency of the time.

Newer Methods.

It could not but be the case, considering the important achievements of the best masters of the art, and particularly of BEETHOVEN, that the previous so-called doctrine of composition (Lehre der Tonsetzkunst) appeared to many teachers insufficient.

Wherever practice has accomplished unmistakably good results, it is natural that every attempt in the direction of theory should come hobbling after, with the view of making them fit in with some particular method, or, this being impracticable, of setting up, on their account, a new method. So now, the attempt was made to connect the abstract theory more

closely with practical composition — an effort which has always been productive of much evil.

REMARK. The absolute theory, in so far as its province is limited to the exhibition of the nature of the elements of music, in order from them, as results, to simply establish the fundamental rules and principles, should have no reference to the practice.

The preponderance of the harmonic over the contrapuntal element, as it showed itself more and more after Bach, received, especially through BEETHOVEN, a new influential tendency. His hitherto unusual manner of using the harmonies (which, compared with others, seem to us at this day quite tame and natural), and the preponderance of these harmonies, certainly had the effect to confuse many a contemporary, educated according to the old simple manner. On the other side, it could not but lead to a search for a better foundation of the theory and its results.

On account of the tendency of the time, this affected more particularly the doctrine of harmony. — What was to be learned (with the growing importance and development of harmony) was taught in a very diffuse, but none the less meagre manner, by the *Thorough-Bass Schools* (so called) appearing at that time.

GOTTFRIED WEBER was one of the first who renounced this old, insufficient and diffuse doctrine and set up a more rational system; to this he gave the title *"Theory of the Art of Composition" (Theorie der Tonsetzkunst)*, not quite appropriate, since, aside from the first elements, he treated only the doctrine of harmony.

Although his work may contain much that is awkward and circumstantial, he has the credit of having brought system and clearness into the old confused methods of the "Thorough-Bass" schools. After him, others sought to make still farther progress.

But the more the doctrine of harmony was developed on all sides, the more Counterpoint retired into the back-ground, or showed itself in an altered form. The better class of composers still made practical use of Counterpoint, although more traditionally than really creatively; but books of instruction according to the new view, and in a practical form, did not appear. The seeker after knowledge was obliged to adhere to the old manuals: — for example ALBRECHTSBERGER, MARPURG and others — later to CHERUBINI. Indeed the word itself came quite into discredit, and a new name was invented for this kind of composition, namely, "Polyphony".

POLYPHONY IN ITS RELATION TO COUNTERPOINT, AND IN OPPOSITION TO HOMOPHONY.

A. B. MARX, although not the inventor of the two opposite terms, Polyphony and Homophony, is, still, the first who has used the word Polyphony exclusively, in his manual, instead of Counterpoint. — For what

reason? If this was done to substitute for an obscure word, scarcely expressing the essence of the thing, a better one more easily understood, it is proper to say that the word *Counterpoint* indicates the essence of the thing more accurately after all, than the very general term *polyphony*. This word — translated, "of many sounds" — gives not the least indication of the essence of actual Counterpoint, at least, of its general effect; and only in opposition to *homophony* — "of like sound", — does it indicate a varied, rhythmic, metrical movement, of the musical elements; but this may also occur in compositions written in a style any thing but contrapuntal.

We hold fast, therefore, the old name, and restore it again to honor, although it borrows no halo on account of sounding new; and though it may not, in itself, completely express the essence of the thing, it is the province of the manual sufficiently to explain this term.

More concerning New Methods of Teaching.

We now come to a general review and estimate of the manuals of MARX and others, as far as such a review is necessary to the development of our own course of instruction.

Through the *revivification* of JOHN SEB. BACH'S works, in the first half of this Century, and through the constantly increasing susceptibility for these genial tone-formations, the value and the artistic justification of Counterpoint gradually came to appear in its true light. How well MARX, as a keen musical aesthetician, knew how to prize these works, is shown by his efforts at that time for their publication and distribution; and, also, by his reference to them continually in his writings.

In order to secure the counter-influence of the new progress in harmony, and avail himself of its superior weight, as opposed to a certain melodically-satiated style (if we may so express ourselves), MARX undertook, as it appears, the elaboration of his great manual of Composition, intending, besides, to set up an entirely new method of instruction. — An estimate of his work would be out of place here; it will serve our purpose to say, only, that it is distinguished by this: — that abstract studies in Harmony and Counterpoint are avoided — that the knowledge and acquirement of all these necessary things is connected with their practical application — that is, with Composition itself; — that for the sake of avoiding a long way, full of dry studies, a much longer is marked out (longer for this reason; that the powers and abilities are not sufficiently exercised) — a way, the acceptableness of which is intended to be secured by descriptions of and reference to master-works; in fact, the aesthetician far outshines the musician in these writings.

The prospect of easy and quick results was sure to be attractive to

many, although the doubtful fruits of such a concentration could not but be evident to some: a concentration in which the actual goal (otherwise only to be reached gradually and by manifold ways) was presented — so to speak — as starting-point, leading back to itself, in various excursions.

As, in this Manual of Composition, *Counterpoint* appears as *polyphony*, other manuals also avoid presenting the actual contrapuntal studies as strictly separate from all others; at least do not give them due importance, as, for example; the Manual of Musical Composition of J. C. LOBE, which, written by an able musician, gives far more prominence to the actual musical side.

Latest Manuals.

These efforts, in opposition to musical pedagogues, have not failed to produce a reaction. Two manuals of later date go back more or less decidedly to the old methods. These are: DEHN: *Lehre des Contrapunktes*, published by B. SCHOLTZ, and: *Der Contrapunkt*, etc., by H. BELLERMANN. The former, although having the spirit of the old methods of instruction, takes cognizance of the modern tone-system; the latter, however, goes back still farther and adheres to the system of J. FUX, already mentioned. It is not the place here to speak farther of these works.

THE METHOD OF THE PRESENT MANUAL.

It has been the effort of the author in his previous manuals, to embody, at least in part, the experience of years, in the instruction of many pupils. The same effort is made with this separate disciplinary study. The task of laying down a practical, written course of instruction is especially difficult, as the problem is not to produce an entirely *new* method, but one which shall be characterised as follows: Of that which is old and well-proved, it shall separate the essential from the non-essential (or, at that time merely traditional), and establish that which is for all times and adapted to meet the needs of the present age. It farther requires us to abbreviate as much as possible the long course formerly prescribed, tiresome through dry studies; and to bring it nearer to blooming Art. Lastly, because it especially requires that we here establish, as completely as possible, in a general form, what can, in teaching, be adapted to the individual capacity; that we make it sufficient, without over-fulness; accurate, without consequent narrowness; and thorough, without pedantic diffuseness.

We first separate the *mechanical* or *technical* part from those studies which approach the *practical* art-forms (so far as it is possible at all for theoretical exercises to approximate to the nature of actual composition). The relation of our exercises to the real art-forms will be similar to that

which the preparatory studies of a painter bear to a whole picture, if he repeatedly execute detached parts; such as a hand, foot, eye, tree, etc.: we approach, however, much nearer to the formation of a whole, and to the practical application, in the treatment of chorals; which latter, contrapuntally carried out, may, for this reason, be a source of great interest to the susceptible.

For the mechanical and technical part, we retain that which is most essential of the older methods (that which, since FUX, has maintained itself in the manuals of ALBRECHTSBERGER, CHERUBINI and others), being convinced of its great utility.

As we come to a farther development, and approach the art-forms, we treat chorals contrapuntally; thence we proceed to free studies of a various metrical construction.

As preparation for the following contrapuntal studies we require *a complete knowledge of the harmonies, and the laws of their connection, and sufficient practice in the leading of the voices in general.*

PART I.

SIMPLE COUNTERPOINT.

FIRST SECTION.

THE DEVELOPMENT OF COUNTERPOINT FROM THE HARMONIC BASIS.

FIRST TECHNICAL EXERCISES.

CHAPTER I.

The Relation of the Harmonic Movement to Counterpoint.

As has been stated in the introduction, we make the earlier method of instruction (with some limitations) the basis in this first stage: under the conviction that it is, and always will be the best method to show abstractly, in the simplest manner, the essence and principles of the contrapuntal formations; to learn to know and practise the mechanism of the melodic-harmonic chain (so to speak) of Counterpoint. — Constant study and adequate exercises with this end in view have always led to the goal.

The earlier method consists, briefly, in this; to cultivate the melodic, that is, contrapuntal leading of the voices, by means, first, of a metrically determined and uniform kind of movement. Usually a *Cantus firmus* in whole-notes was given for treatment, and to it, was to be added, first, a second voice in whole-notes; then in half-notes; next in quarters; probably also, in eighths, in *tied*-notes, etc.

Remark. Since it was observed that the independence of the voices, as gradually developed in the older compositions, consisted not so much in the melodic as in the

metrical variety of the voice-movement, this *variety* was adopted abstractly as doctrinal idea, and the following exercises were given out: to write over against each given note a second note, then two, four, eight notes in uniform movement. Afterwards came exercises in triplets, and mixed movement.

J. FUX and all his successors, such as ALBRECHTSBERGER, CHERUBINI and later H. BELLERMANN give for this purpose five classes of exercises; first, note against note — that is, whole-note against whole-note: second, two half-notes against each whole-note: third, quarters to a whole-note: the fourth class comprises half-notes with ties, either simply harmonic, or suspensions: the fifth contains the mixed Counterpoint (*Contrapunctus floridus*), that is, a mixture of the four kinds.

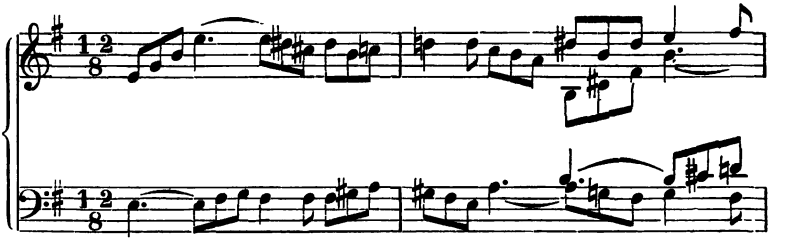
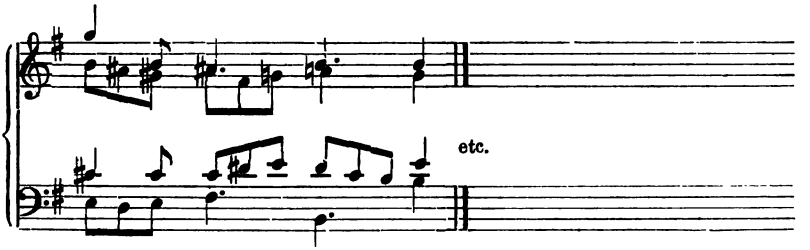
REMARK. These five classes doubtless embrace the most essential kinds of movement, but formerly many other kinds were practised. — ANDRE, in his *Lehrbuch der Tonsetzkunst*, introduces a multitude of names all in use in Italy at a time when Counterpoint was especially cultivated there, and the zeal of teachers led them into extravagances, *e.g.*, *Contrapunto alla diritta* — by steps upwards and downwards; *Contrapunto di salto* — in a springing manner; *Contrapunto in saltarello* — skipping; that is, a triplet movement in broken chords; *Contrapunto in tempo ternario* — in various kinds of measure, *e.g.*, $^{4}/_{4}$ and $^{12}/_{8}$ measure; *Contrapunto sincopato; Contrapunto puntato* — with dotted notes; *Contrapunto alla zoppa* — that is, in notes regularly interrupted by rests (literally, *limping*); *Contrapunto d'un sol passo* — consisting of a short motive which repeats itself continually in a similar manner.

Of these five classes we use for our technical purposes only three: namely, the first; — note against note (this forms our harmonic foundation); the second combined with the fourth; that is, half-notes, with or without ties; — and the third; the movement in quarters.

If, in opposition to the earlier manner of teaching, we begin with the four-voiced, instead of the two-voiced movement, we do it because we attach, in our music in general, a greater significance to the harmonic succession, as foundation. Thus, it appears, no longer as chance result of a procedure in part very mechanical, in connection with the construction of the Counterpoint, but as giving *direction* to the *melodic* succession.

How much greater the significance of the harmonic succession or tendency in Counterpoint appears in comparison with the manner of the past, we will show in a short movement from BACH.

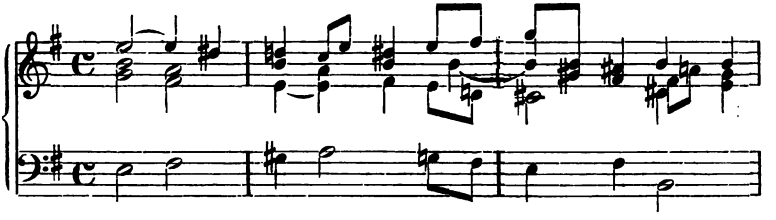
6.



(From the first movement of BACH's "St. Matthew Passion Music".)

Notwithstanding the Contrapuntal independence of the voices, this familiar movement is based entirely upon the following simple harmonic succession.

7.



If we compare this rich, metrically and even rhythmically regulated succession of harmonies with any movement of an earlier time; e. g. with No. 1 or No. 4, we cannot fail to recognize its determinate character; while in the other case, their regular succession is only a chance result of the leading of the voices.

In this lies the real ground of the difference between the modern music and the ancient, and accordingly, the Counterpoint and its treatment; and, simple as our beginning will be, we have to make allowance for this in our study.

In reference to the variety and manner of movement of the voices, Counterpoint is also divided into *plain*, and *figurated* Counterpoint: *Contrapunctus aequalis*, and *inequalis*.

Plain Counterpoint.

By this term is meant, a Counterpoint in notes of equal duration with those of the given voice (*Cantus firmus*), whether they be half or whole-notes.

As we begin our exercises with the four-voiced movement, there will be little difference between the first exercises, and a simple harmonic movement; the difference being only this; that in choosing our whole-notes, or — which is the same thing — in filling out a whole measure with *one note*, be it a whole or a half-note, *we must select the harmonies with care*,

that they may serve as a firm and safe basis for the treatments to follow; that they may not appear merely as connecting links, or members, and means for filling out a certain fractional interval of time (as is often the case in metrical movements otherwise constructed), but may assert themselves, as independent chords making up a whole.

Keeping the last point in view, we lay down the following rules:

1. All triads and their inversions may be used. The *augmented triad* is here excepted because, being more of the nature of a passing chord, it is less adapted than the others to form a basis. — It is also better to avoid the augmented chords of the sixth, of the sixth and fourth, and of the sixth and fifth, because their characteristic harmonic nature renders them ill adapted for contrapuntal use.
2. All chords of the seventh with their inversions may be used; with a strict observance, however, of the rules for their introduction, and progression, as well as, of the peculiarities of particular progressions, knowledge of which is assumed, as belonging to the doctrine of harmony.
3. All the rules for the connection of chords, as well as the rules for the leading of the voices, must be strictly observed. Every use of harmonies merely in the manner of the piano-forte, is aside from the purpose, and hence faulty. The voices must be treated as independent vocal parts.
4. Modulations are to be avoided, except in rare cases, where, for special reasons, those leading into the nearest related keys may be used.
5. The Bass must not unnecessarily remain stationary.

Remark. In the spirit of modern times we employ all chords available for the purpose, contrary to the practice of an earlier day, when use was chiefly made of the triads in the fundamental position (rarely as chords of the sixth), and a still more limited use was made of the chord of the seventh. In the compositions of the older time, if the seventh is used, it is as a suspension; and even later, only the chord of the sixth and fifth is in frequent use. The results of the simple grandeur of the compositions of that time are inestimable, but considering the requirements of the present age there is no justification for such restriction. Greater freedom does not exclude simplicity, nor a solid foundation.

That even in Albrechtsberger's time the insufficiency of the method of Fux in teaching Counterpoint was felt, is shown by the references made to the two manners of harmonizing the scale; one of which, they held to belong to the strict style; the other, to the free, so-called florid (galanten) style; a distinction which in our time is of no especial weight. The strictness of the movement (for us) can only have reference to the method of instruction; which method excludes much belonging only to composition; just as, in general, disciplinary rules have often only an indirect connection with the government of the after life.

CHAPTER II.

Plain Counterpoint.

THE CANTUS FIRMUS IN THE SOPRANO.

The given exercise; to treat a *Cantus firmus* in the Soprano, four-voiced, in plain Counterpoint, — is a continuation of the exercises given in the Manual of Harmony, page 151 to 173.

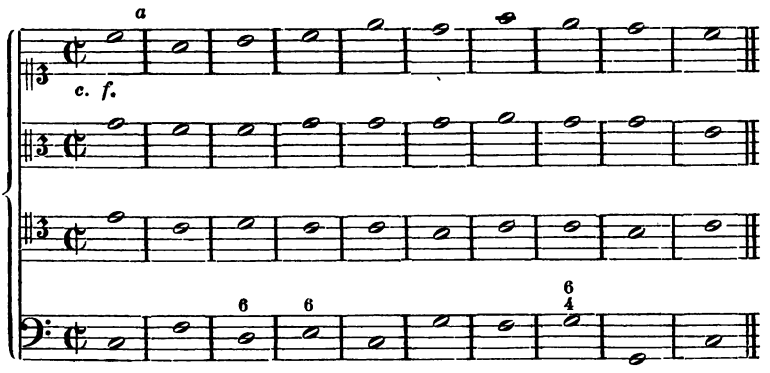
REMARK. The references to the Author's Manual of Harmony, both now and in future conform to the page No. of G. SCHIRMER's Edition.

These exercises are distinguished from those referred to, in this respect only; that while, in the latter, the harmonies are prescribed, and the work depends only on the formation of the Bass (harmonically, to be sure, of the greatest importance), and upon the leading of the voices resulting from the Bass; in the former, the selection and connection of the chords is left to the student. Since here, strictly speaking, we have only to do with a simple harmonic movement, everything we have learned from the exercises referred to will apply to our present work.

An example will explain the work more exactly. The following exercise is given for present and future treatment:

8.

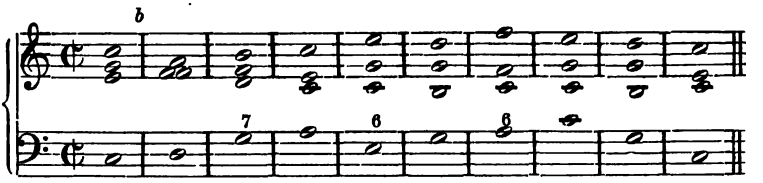
This exercise is to be carried out harmonically in various ways. As an introduction to this kind of work we give here four treatments.

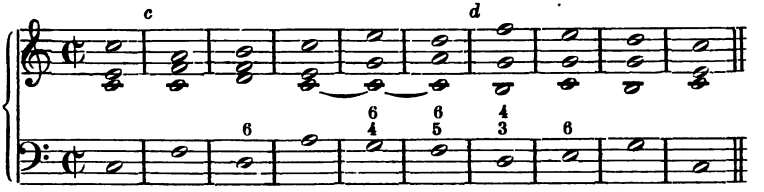
9.

REMARK CONCERNING THIS TREATMENT. The change of position at *a* is not commendable, but was unavoidable with this beginning. — The same beginning is better in No. 11.

It being necessary to work out these exercises in many ways, they may be made easier and more useful by adopting the following course, namely, to begin by simple chords and afterwards introduce the rarer ones, thus firmly fixing the processes in the mind. Thus in our first treatment, triads only are used; and, excepting in the third measure, only the primary triads. The next work introduces secondary triads, the dominant chord of the seventh, &c.

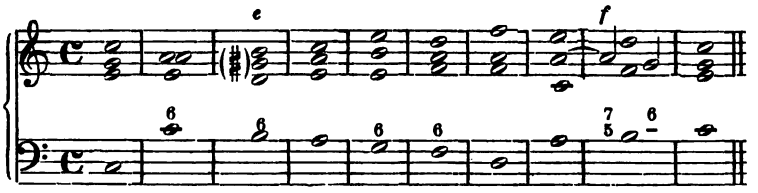
Remark. The limits of our book make it impossible for us to give further examples in score and the different clefs; we cannot however recommend too strongly that the pupil, in all his work, accustom his sense and his eye to the manner of writing shown in No. 9, for a knowledge and ready use of the various clefs is indispensable to the educated musician.

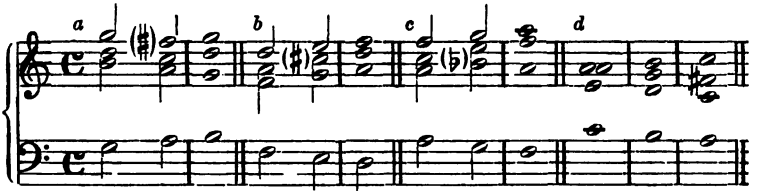
The next treatments are the following:

10.

Of the doubling of the third at *b* we have learned in the Manual of Harmony, — see page 36.

11.

At *c* (see No. 9, *a*). — At *d*, the progression from the chord of the sixth and fifth to that of the fourth and third is somewhat harsh. Although the progression itself is regular, since *d* 7 to G forms the cadence, the leading of the Bass is unusual. Regarding the seventh *f* entering free in the Soprano, we should remember that the dominant seventh may enter free if the fundamental be already present, or if, as here, it enters with the seventh, in contrary motion; hence, in this case, to lead the Bass from *f* to *g* would not be good. Concerning these progressions see Manual of Harmony, pages 72, 158, 164.

The next example gives a fourth treatment.

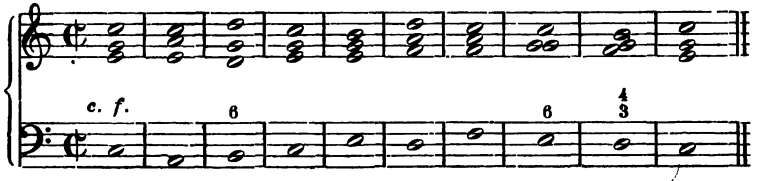
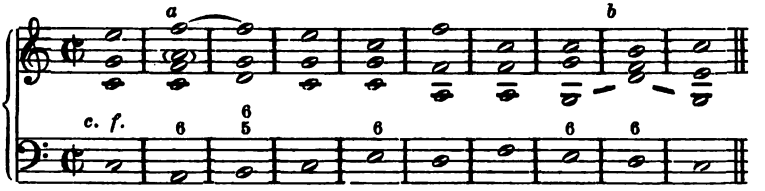
12.

At *e* the diatonic *g* in the Alto does not satisfy our ear: we require here *g*♯ because the triad of *a* appears again. This remark applies to every case where, between a chord and its repetition, another chord is inserted by a progression of a step. See No. 13 *a*, *b*, *c*. The G becomes tolerable to us only with another progression, *d*.

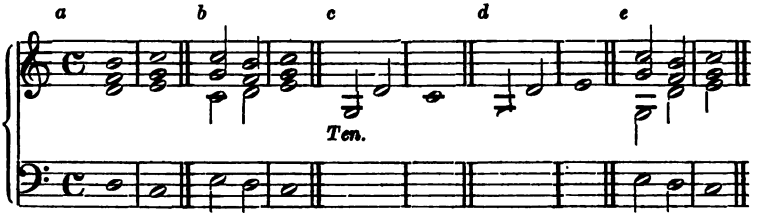
13.

As in No. 12 in the eighth measure we have come upon the *a* of the Bass (which was, to be sure, unnecessary), it is impossible, on account of the consecutive fifths, to lead the Bass to G and make the cadence complete. If, however, the difficulty be avoided here, we meet it again in the Alto, and in this case, as above at *f*, it may be mitigated somewhat by a suspension. Concerning this point see Manual of Harmony, page 110. We may further consider that through the rather decided entrance of the harmony *b*7 in the example in question the consecutive fifths become more bearable than in many other positions, the more so as it was impossible to avoid them here. See Manual of Harmony, page 162.

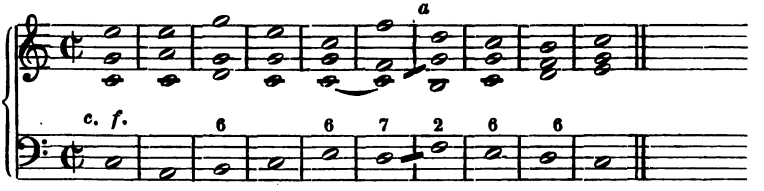
THE CANTUS FIRMUS IN THE BASS.

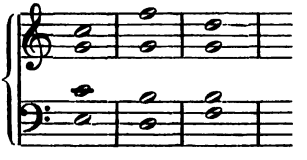
After the treatment of the Soprano it is best to place the *Cantus firmus* in the Bass: because it is easier to treat a *Cantus firmus* in an outer than in a middle voice.

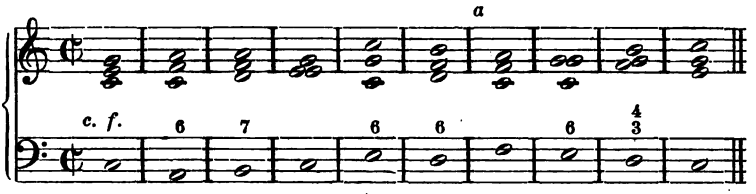
We use the same *Cantus firmus* in order to show how the same progression, used in various ways, may be made harmonically available. We give four treatments.

14.

15.

At *a* the Alto can take *f* or *a*. The peculiar leading of the Tenor at *b* requires no explanation; it is chosen in order to show how circumstances may require a particular leading. The reason the progression of the last two measures was not that at 16 *a* (which certainly is often used) is found in the position of the preceding chord, and the leading of the Alto as well as the Tenor conditioned thereby. As the Alto goes from *g* to *f* it can hardly step back to *g*, at the chord b^0 unless forced to do so by the Tenor (16 b) — it more naturally takes the *e*. It is also more natural for the Tenor, after the skip of a fifth *g—d*, to go the *c* than to *e*; since, however, this is impossible on account of the Bass, and also the unnatural progression of the Alto from *f* to *g* which it would occasion (*e*), we are forced to go back to *g*.

16.

The other treatments are as follow;

17.

The entrance of the fundamental with the seventh in parallel movement (*a*) is faulty. (See remark to example 11.) Here another harmony is necessary, perhaps;

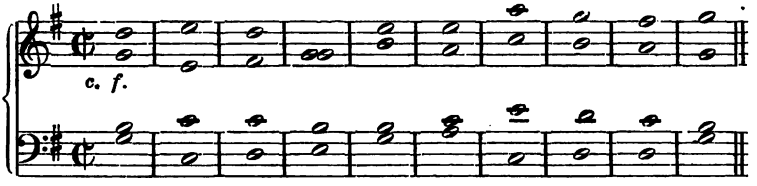
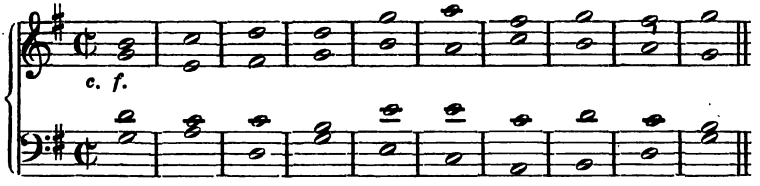
18.

The close of the above example gives us the case spoken of at 16 *b*.

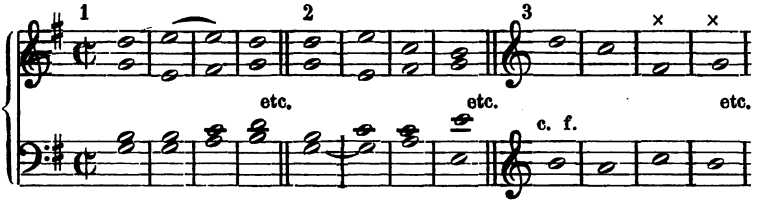
19.

The unusual progression b^0 to F, at *a*, is justified by the Soprano, which goes downward from the tonic C.

THE CANTUS FIRMUS IN THE MIDDLE VOICES.

a. *In the Alto.*

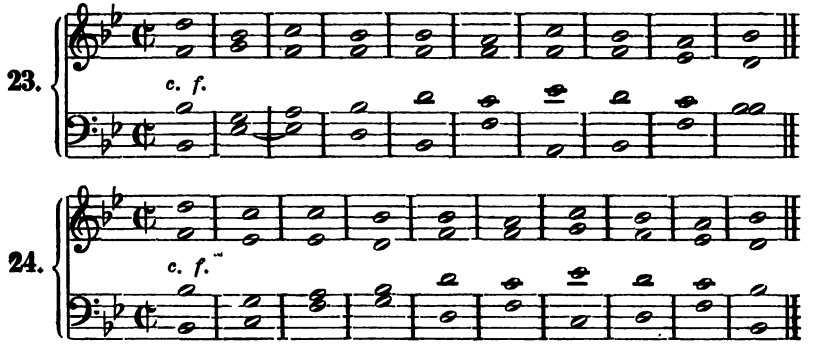
In order to keep the middle voices and the chords in general in a good and convenient position, it is necessary to transpose the *Cantus firmus* into another key. We select for the Alto G *major*.

20.

21.

These examples require no especial explanation. In order not to become too diffuse we will give only the beginnings of some other treatments.

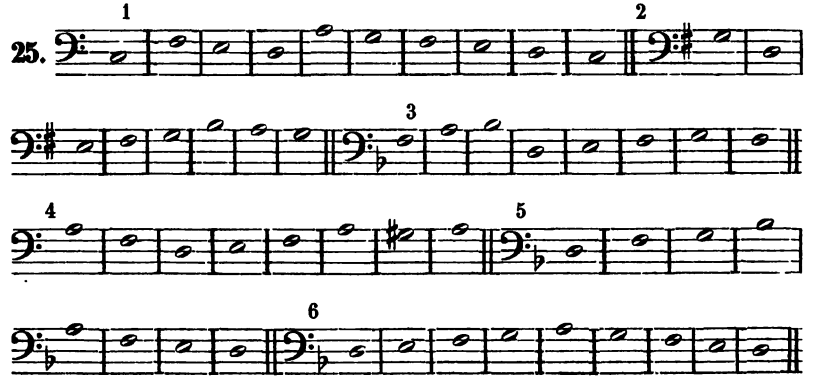
22.

If we give to the second tone of the *Cantus firmus* another signification, then the Bass must remain stationary, as at 1. At 2 the same thing is

effected by means of the chord of the sixth and fourth, which is justified only in connection with what follows. At 3 we call attention to the fact that if the *Cantus firmus* lies in a middle voice it may be crossed by another voice, if by this means a good position is gained for the chord.

b. *In the Tenor.*

For the sake of a more natural position for the voices, we select for these treatments B♭ *major*.

These examples require no remark. We will also dispense with a further treatment.

It will undoubtedly be necessary to continue practising this kind of work until a good degree of accuracy is attained, and for this purpose we give some exercises below. — In order, however, to diminish the uniformity and monotony of the task, it is well, after some practice, to combine this simple work with the following in *figurated* Counterpoint.

Exercises

In constructing new exercises of this kind, especial care should be taken that the interval-steps, given for practice, be various; the longer skips of the *Cantus firmus*, when in a middle voice, are apt to present difficulties which can be solved only by allowing the voices to cross each other, as at No. 22, 3.

Since the exercises in No. 25 are in the Bass, it is sufficient to say that in working them out in other voices, they are to be transposed into the keys which will adapt them to the compass of such voices.

CHAPTER III.

Figurated Counterpoint.

The individual voice-parts of a piece usually present themselves in a metrically varied form; seldom in that of continuous plain Counterpoint. Observing this fact, the older teachers formulated it into a system which makes use of the following exercises: to write contrapuntally two notes against one, *i. e.*, two half-notes against one whole-note, four quarters against a whole-note, &c. All these prescribed kinds of movement could hardly occur in one composition in this progressive order; still, this separation and distinction, this holding fast to one and the same degree of motion is of great use. In this way the attention is directed to one point, and the difficulties necessary to be overcome are certainly conducive to skill and readiness.

In this respect we follow the earlier method, but with some limitation. We adopt from it only the exercises in "half" and in quarter-notes, intending later to pass to mixed exercises. (See Page 15.)

Counterpoint in Half-notes against Whole-notes.

Beside the simple progression in half-notes, we adopt the connection by ties, forming either syncopations, or suspensions, thus uniting two of the classes of the former doctrine (the second and fourth).

The means for the correct formation of a voice of this kind are the following:

1. The movement (the skip) from one tone to another belonging to the same chord.
2. The tie from one measure to another.
3. The suspension.
4. *The passing seventh (all other passing-notes being forbidden).*

The following may serve to explain these points.

(1) The skips from one chord-tone to another may be written in many ways, but the second half-note in a measure must always be chosen *with reference to the first note of the next measure*, in order to obtain a good melodic connection.

(2) The tying of two harmonic notes in consecutive measures. This, on account of its small determining power, is good only if the change of chords be determined by the other voices.

(3) As to the suspensions, we refer first to the Manual of Harmony (page 105 *et seqq.*) — *they are to be formed from above, downwards*. From below upwards they are allowed only in case of the progression of a *half-step*. The progression of a whole-step upwards is unendurable for a suspension (except possibly in a sequence), and in well-constructed compositions it is rarely to be found.

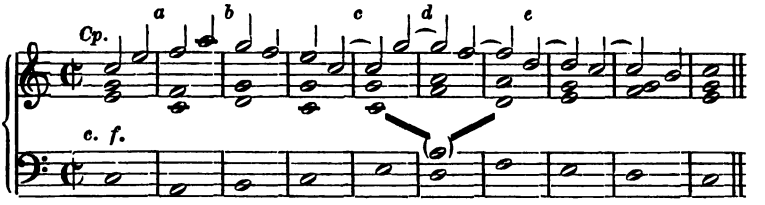
(4) The passing seventh can, of course, only follow its fundamental, or the octave of its fundamental, and must progress one degree downwards. To use it as preparation of a suspension is not good; because a delay in progression is contrary to its nature. The passing *minor* seventh, however, may be thus used in a moderate movement in half-notes, but not in a movement with quarters: The major seventh, which we use without hesitation as a passing-note, does not admit so readily of this suspension.

In relation to the other passing-notes, we deviate from the earlier doctrine, which in the second class (half-notes) allowed passing-notes. The reasons for our view are the following: In the small *Alla breve* measure ($\frac{2}{2}$, $\mathbb{C}$), in which we write our exercises, the two half-notes are the chief supports of the *harmonic* movement; no one of them, therefore, admits of the subordinate significance necessarily belonging to a passing dissonance; only a correctly prepared suspension, which here must stand in the first part of a measure, can constitute a dissonance which, *as substitute* for the harmonic tone, is fully justifiable. In large *Alla breve* measure ($\frac{4}{2}$) the half-notes acquire the significance of quarters.

Remark. Rightly to judge of this view, we must take into account the difference of movement (the *tempo*). Although a rapid tempo bears passing-notes of this kind, still their lack of decision, their dulness will easily appear in a slow tempo: a very rapid tempo causes us very distinctly to *feel* the ordinary *Alla breve* measure in the sense of the large $\frac{4}{4}$ measure, — two measures drawn into one as it were. Since also, in this respect our movements are conceived in the abstract, a moderate tempo only can be received as a criterion.

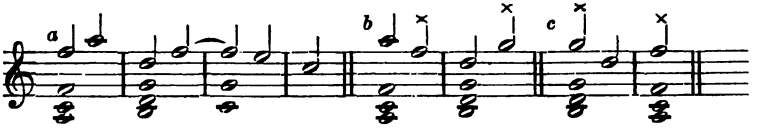
In order to show more exactly the process of working out these movements, and to throw a better light upon some points, we give here some examples. We select for this purpose our former *Cantus firmus*, placing it first in the Bass. In connection with the Counterpoint we shall call attention to certain faults frequently committed.

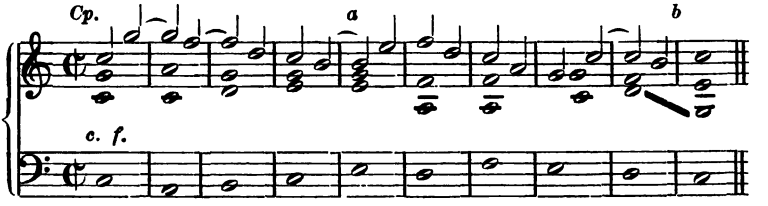
26.

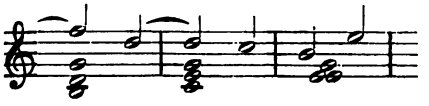


At *a* and *b* the Soprano and Alto progress in octaves: the third (*a*) which is interposed does not correct the fault. A correction is made below (No. 27, *a*), which results also in doing away with the place at *c*, which may be considered as a weak point for this reason, that Soprano and Tenor remain together upon the tone C. It is here proper to remark that octaves of this kind, that is, falling upon the second part of the measure (No. 27, *b*, and also No. 26, *e*, if the Tenor goes from *f* to *d*), are unobjectionable. It is still easy to perceive, that if in the first case, that is, where the octaves occur in the first part of the measure, the tone inserted forms with the preceding one an interval greater than a third, the consecutive octaves are not so prominent. See No. 27, *c*.

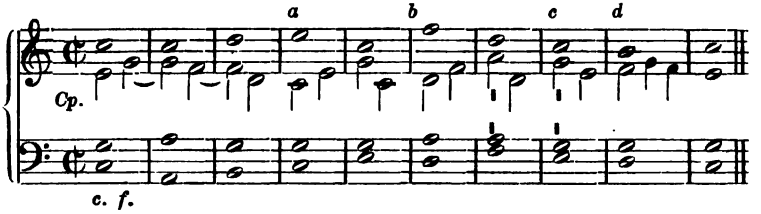
At *d*, a doubling takes place, in case of the suspension, which is not allowed in strict style. (See Manual of Harmony, page 109.) In example 26 we have the correction of this fault, in the *a* given in brackets in the Tenor.

27.

The following is a second movement with half-notes in the Soprano.

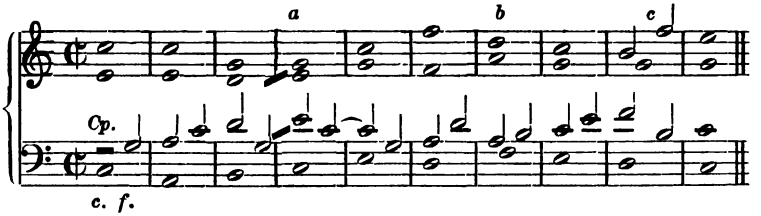
28.

The fault at *a*, namely the retention of the passing seventh as first note of the next measure, has not even the excuse of a suspension (See page 32, No. 4). The *b* entering here is nothing else than an anticipation entirely unadapted to this kind of work. The fault is very easily corrected, simply by using the *d* in the third measure as suspension.

29.

We also call especial attention to the leading of the Tenor at *b* in example 28. This, notwithstanding the very prominent covered fifths, is a progression very often used in this and similar situations, and it always produces a good effect.

The next is an example with half-notes in the Alto.

30.

True, the overstepping of the octave is to be avoided in the upper three voices; still, when it does not exceed that at *a* and *b* of the above example, it may be excused in consideration of an otherwise good leading of the voices. As to the octave progression (*c*) between Alto and Tenor, upon the accented beat, we refer to the remark to example 26 (*a*, *b*), and to example 27 *c*. The two quarters at *d*, in place of the half-note, are a resource which may be used here and there, if we avoid doing it too often, in order not to alter the manner of the movement.

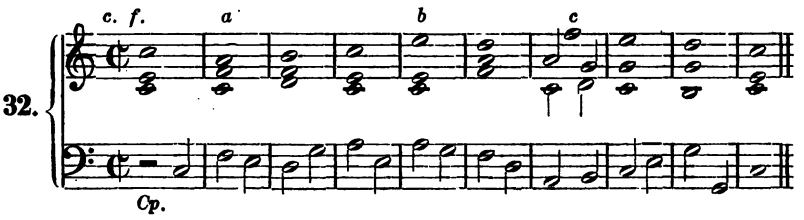
An example follows, with half-notes in the Tenor;

31.

At the beginning of the Counterpoint a rest may be used; this is well calculated to give prominence to the voice. That two of the upper three voices come together upon the same tone in parallel movement (covered unison progression), as at *a*, is more objectionable than covered octaves. In the above example this can be easily avoided by the Tenor retaining its course (melodious in itself), and the Alto going from *d* to *c* below the Tenor. Only between Tenor and Bass, on account of the decided character of the

latter, may covered unisons sometimes occur. See Manual of Harmony, page 158 *et seqq.*

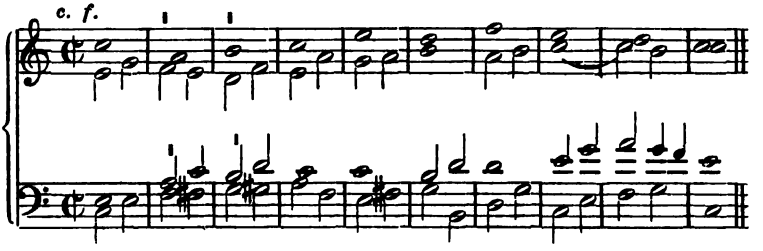
At *b*, the *b* of the Tenor sounds like a passing-note, but since it also forms a chord with a regular progression (b^0, C), it is the more welcome for the sake of its diatonic melodic character.

That the leading of the Tenor at *c* forces the Soprano also to progress, is clear.

For a movement of the Bass in half-notes, we will place the *Cantus firmus* in the Soprano.

We find no ties in this example: the character of the Bass, which must be decidedly progressive, renders it much less adapted for them than the other voices. To tie harmonic notes in the Bass has usually a dull and lame effect; except it be done to give a special expression through logical carrying out of a passage. Of the suspensions, those of the third (chord of the sixth) are the only ones adapted for the Bass, rarely those of the fundamental. See Manual of Harmony, page 111.

At *a* the passing major seventh (minor second) is used, at *b* the minor, whereby here the chord of the sixth and fourth appears. At *c* the leading of the Bass forces the middle voices to change the harmony. This case brings us to a manner of writing which, as a consequence of our harmonically developed habits, is frequently found in contrapuntal treatments.

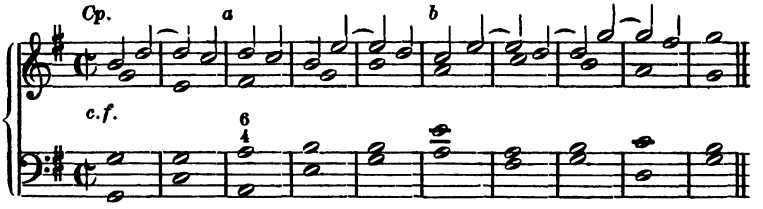
In working out such exercises it is often the case that in producing the prescribed movement and attempting, at the same time, to make it as interesting as possible, the whole range of harmonies is used. That a movement so constructed, no matter how well worked out, or however appropriate it may be for other purposes, is foreign to the essence or character of Counterpoint, is easy to see, this essence and character consisting in the melodically prominent independence of the voices, little characteristic of such movements as we have described. If, for example, we should in the following manner solve the problem to write, to the given Soprano, a Bass in half-notes —

33.

we should obtain, to be sure, a harmonic movement, but any thing but a contrapuntal one, no matter how flowingly the voices may be written.

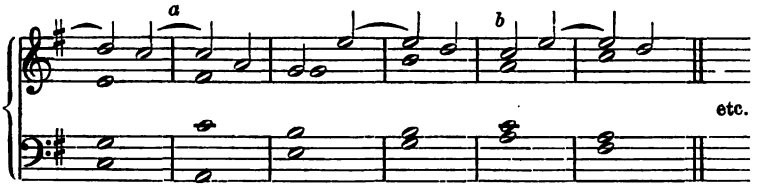
If a voice is to be developed in a free melodic manner, it must, before all things, have a movement metrically independent of the other voices. The simultaneous progression in No. 33, chains one voice to the other, and what is prominent is the harmonic mass and not the single voice. Hence the old manner of teaching is the correct one, because it fixes the attention upon the single voice, requiring that this should be melodically formed, while the others keep in the back-ground. The simple, unpretentious character of the first exercises must not prejudice us: *only through a separation of the single parts can the essence and construction of the whole become evident.*

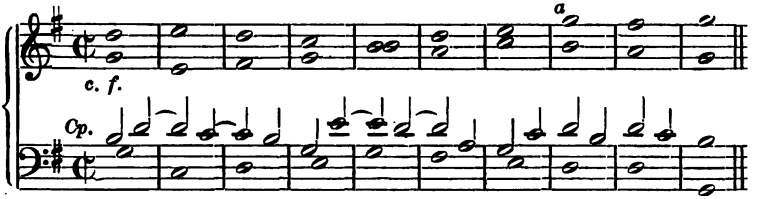
We should exceed the bounds of our book if we were to give here all possible treatments of our exercise; we will, however, give a few for the sake of some remarks applicable to particular cases.

The Cantus firmus in the Alto.

34.

At *a*, aside from the blameworthy repetition *d c* in the Soprano, the free entrance of the chord of the sixth and fourth is faulty. — For instruction in the use of this chord we refer to what is said of it in the Manual of Harmony, page 153. As to our present example, we only briefly remark that as to the chord of the sixth and fourth, if it falls upon the first part of a measure the fourth must be prepared, except when the chord is used to introduce a cadence. (See No. 36, *a*.) In No. 85, *a*, the fault is corrected.

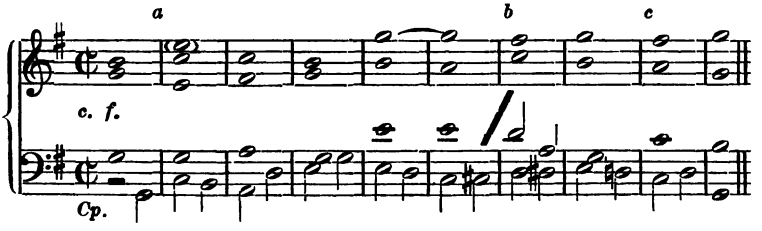
The covered fifths, between Tenor and Bass at *b*, are not absolutely false: still they are not good, being unnecessary. See 35, *b*.

35.

The following is an example of Counterpoint in the Tenor:

36.

This treatment requires no especial explanation. The resolution of the seventh, *c*, in the third measure, gives us the unusual third step, *b*, as chord of the sixth; we may assume that the melodic movement of the Tenor thus produced is not uninteresting.

THE COUNTERPOINT IN THE BASS.

37.



At *a*, the *c* of the Soprano, struck at the same time as the Bass, is not in the least faulty, still the doubled third *e* is preferable, being richer in sound, notwithstanding that the passing-seventh *b* in the bass, instead of producing the chord of the second, produces its substitute, the chord of the sixth and fourth.

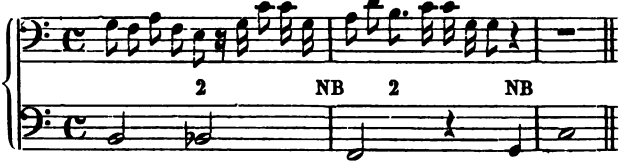
At *b*, if we allow the chromatic passage (c, c♯, d, d♯) in the Bass, still the *cross-relation* produced thereby with the Alto requires some consideration. Notwithstanding the strictness as to details formerly existing, at a certain period great freedom was allowed as to cross-relations. If,

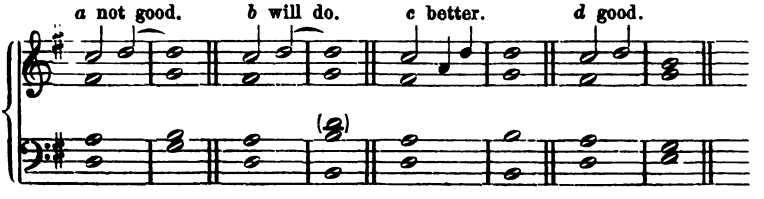
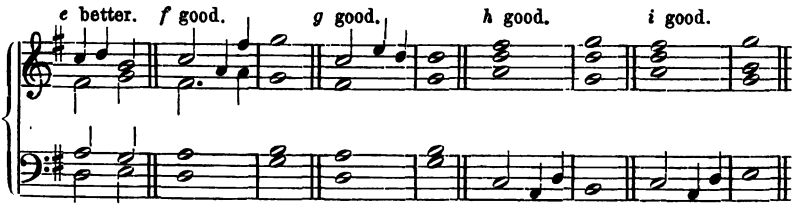
for example, we look through the sacred music of J. ECCARD, we shall find a multitude of cross-relations of a kind which we, at this day, do not write; whether on account of our more developed sense for harmony, or in spite of it, we will leave undecided. In principle the cross-relation must be regarded as false: as exception it is to be allowed only if the chord formed by this means is decidedly effective either in itself or through its rhythmical position. (Concerning the unharmonic cross-relation, see Manual of Harmony, page 166). In judging of the above case (*b*) we may remark that the entrance of the dominant chord of the seventh D, by the skip of the Alto, will certainly be effective, and that the parallel movement of fundamental and seventh, between Bass and Alto, may be considered as compensated for by the contrary movement of the Tenor, *e d*.

At *c* we come to a not unusual fault. The chord of the sixth and fourth, $f\overset{0}{\sharp}$ stands here, as it so frequently does, in place of the chord of the second, the *c* in the Bass therefore represents the original seventh. To go from the seventh to the fundamental (here *c - d*) *without subsequent resolution*, is always inadmissible and especially to be avoided in the Bass.

Various cases occurring in the recitatives, to which custom has given a kind of justification, can be considered as no defence for this practice. *e. g.*

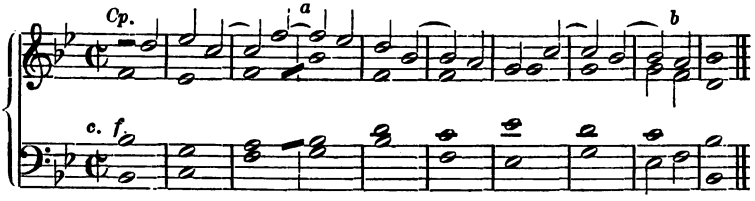
S. Bach.

38.

This is not a treatment of connected progressing chords; that which intervenes in the vocal part may be considered as admitting of such a position of the chord. Although, so long as the chord of the seventh remains in force, that is, so long as the voices remain stationary, we may go (skip) from the seventh to another chord-tone even without subsequent resolution, still this skip should not be to the fundamental, or if so, only under certain limitations. We give some examples.

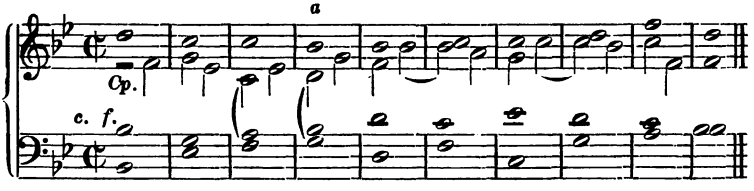
39.

These examples are sufficient to show that it is better to interpose a tone between the seventh and fundamental if we wish to reach the latter, (as at *c*, *g*, *h*, *i*,) or, after the fundamental, to let the progression to the third follow, as at *d*; in this case the movement in quarters is more natural than in half-notes, for example, *e*.

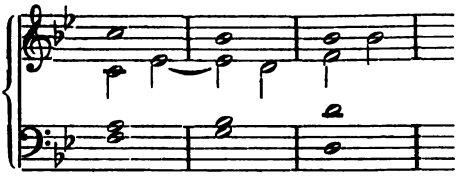
What is said here of the outer voices applies also to the middle voices.

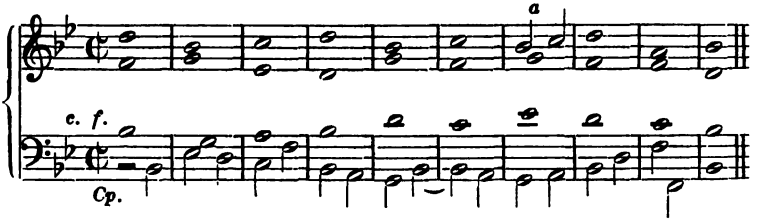
THE CANTUS FIRMUS IN THE TENOR.

40.

Covered octaves in the middle voices (a) are faulty. If we wish to correct the above passage, the Bass must be led differently; with the above progression there is no other way.

On account of the fifth *g*–*d*, in the Bass and Tenor of the third measure from the end, the full close can be effected only by means of two chords, *b*.

41.

Concerning the consecutive fifths (a) between the Alto and Bass, upon the first part of the measure, the same applies which was said of the octave-successions in example 26; the interposed third forms, to be sure, the seventh of the chord, still the fifths are to be condemned, if only because they can be very easily avoided in this manner;

42.

We next give the Bass in half-notes.

43.

Since the leading of the Bass must frequently be by skips, any diatonic progression is desirable for the sake of variety, if it can be carried out by such natural means as at *a*. The chord *a* $\overset{0}{7}$ resulting is sufficiently clear.

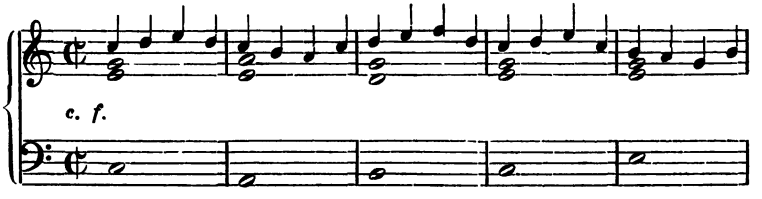
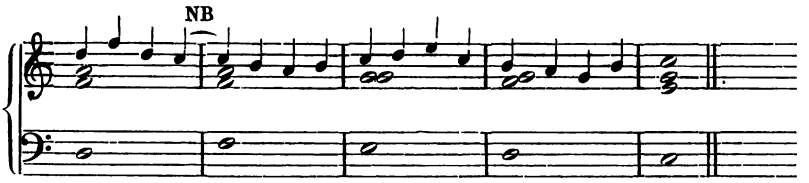
CHAPTER IV.

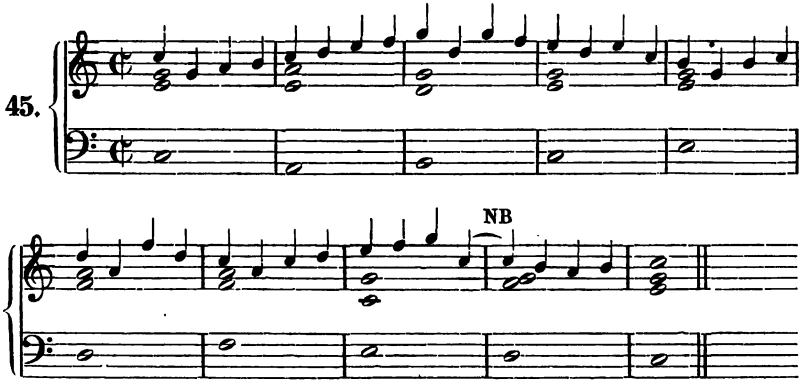
Counterpoint in Quarters against Whole-notes.

Through the movement in quarters a voice acquires a richer formation, and more melodic leading; here, however, more than elsewhere the very measured movement will require a good formation of the voice and variety.

The manner in which most beginners proceed to work out these exercises, consisting as it does, in providing the voice to be carried out with certain figures according to a given harmonic foundation, and connecting these figures as well as they can, will not produce a good Counterpoint, although the unpractised must help himself as he can at the beginning; still he must strive gradually to free himself from the mere formation of figures, and seek to complete the work as a well formed whole.

An example will serve to explain this more exactly. We take as foundation No. 14, and carry it out with quarters in the Soprano, and first, in the following manner:

44.

In this specimen no offence against correct voice-leading can be pointed out, except at N. B.: the treatment of the passing-notes is, in fact, according to the strict rules of many teachers, of which rules we speak in the remark on page 35 (of the case at N. B. we will speak later): and yet it is exceedingly bare and like the helpless work of a beginner, because the prescribed nôte of the harmony, taken as basis, is too anxiously sought out and retained, and because the formation of the figures is wanting in freedom.

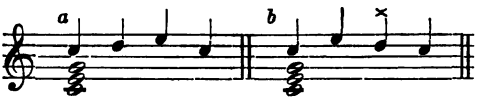
We present the following treatment for comparison.

Although entirely strict in progression, the voice is here free in its movement; not anxiously seeking out the original first note in the measure, indeed sometimes substituting for it another one, as in the third, fourth and eighth measures. The figures afford variety and their connection presents an undisturbed, progressing whole. A comparison of the two treatments will give some idea of what we understand by a good, free, contrapuntal voice.

After these general observations we proceed to lay down the principles and rules for the formation of such voices.

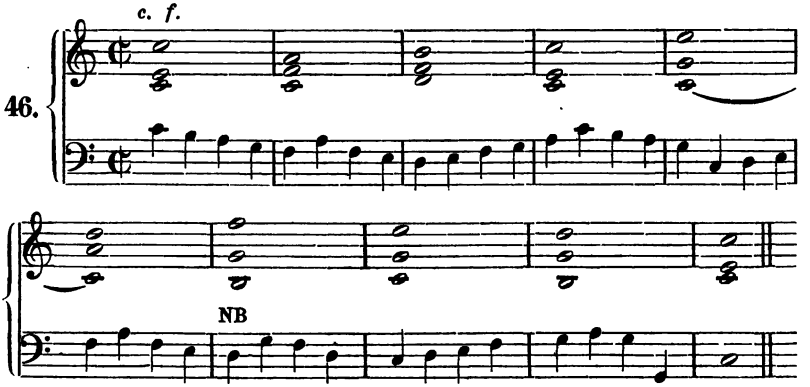
They are, in brief, as follows;

1. The first note of each measure must be a harmonic note.
2. As exception, for the sake of variety, a well prepared suspension may be used; concerning its introduction we have to speak further on.

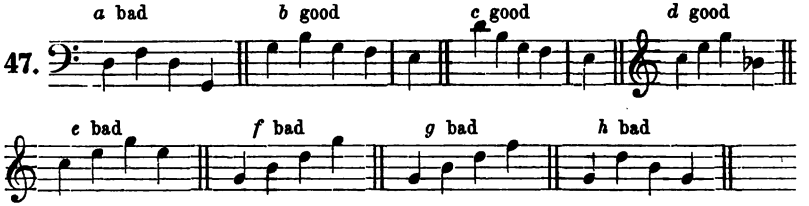
3. Otherwise, passing- and changing-notes may be used in any situation, *if they are introduced and progress by degrees*. Single and special cases of exception will be considered later.

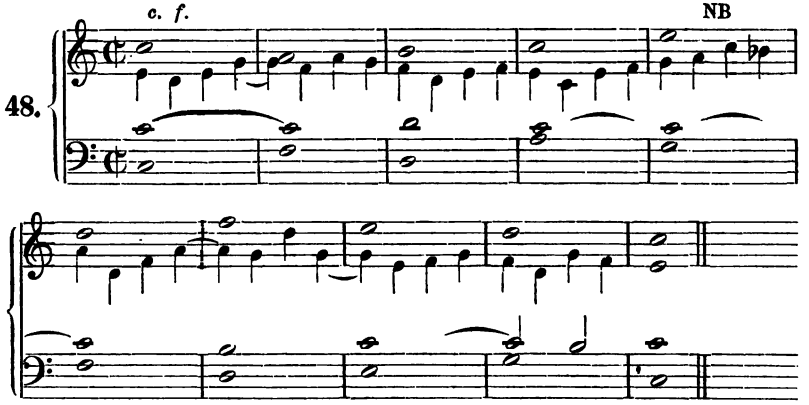
REMARK. Others give also the rule that the third quarter should also receive a consonant — that is, a harmonic — note; a restriction which is superfluous, if only because these authors — as in a later book of the kind — still go on to explain, *that a passing-note may also be used upon the third quarter*, and unsuitable, because it would exclude many very available figures. Thus, for example, the treatment of No. 44 gives such a stupid result, in great part because this rule is there so anxiously observed. The darker coloring which the dissonant note upon the third part of the measure produces, in many cases makes the figure more interesting than it would be if constructed in accordance with this unnecessarily restrictive rule. Compare *a* and *b*.

In view of this imposed restriction one must wonder at the liberality with which the ancients allowed themselves freedom in the case of a changing-note, called by many, the *Fux changing-note* (Fuxische Wechselnote), out of reverence for Fux, who is not in fact its inventor, but is probably the first who treats of the matter. Concerning its nature we will speak at the proper time.

We proceed now to give some examples, in order to prove the above rules and to give explanation of some exceptions.

Like the Soprano, the Bass has room to move freely. An example follows:

Figures like that at N.B. are never good: they are better if the seventh comes last (No. 47, *b*, *c*, *d*). In general we must be careful in the introduction of figures which form a broken chord; they are to be only rarely

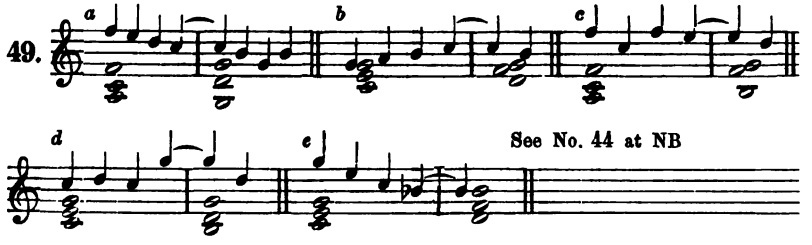
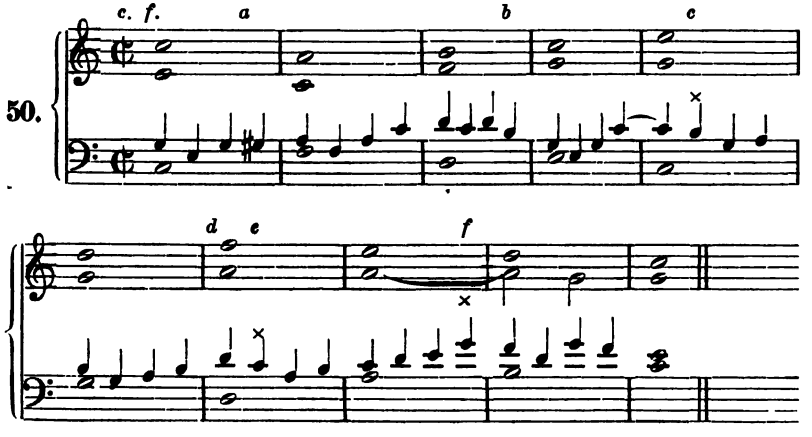
used, and then for the sake of variety (See No. 47, *e, f, g, h*). *A good contrapuntal formation will contain diatonic progressions chiefly;* these, in fact, *constitute the melodic element.*

47.

The movement of the *middle* voices in quarters does not afford so much room; still, with a good leading of the Bass and a favorable position of the chords a flowing melody may be produced. We will attempt it first in the Alto:

48.

At N.B. the passing-note *a* progresses by a skip. This is an exceptional case, which it is always good to use under favorable circumstances, and is to be explained thus; — that the course of the voice *g*, *a*, *b* flat *i. e.*, directly to the seventh, is interrupted by the previous insertion of the octave (*c*). This case, in an inverted relation, has a similarity to the so called "Fux changing-note", to be discussed later.

When a suspension is employed we should always seek to introduce its tone of preparation by a skip, as in measure 1 of Ex. 48 (*e–g*), also in measure 6 (*f–a*). Diatonic progressions are not favorable for this purpose, the one least adopted for it is the passing seventh. See No. 49, *a*, *b*, *c*.

Other kinds of connections by ties are still less appropriate here: if they are to be used, they must likewise be introduced by a skip. No. 49, *d*.

To let the seventh remain stationary by means of a tie (also without a suspension), is always inadmissible. No. 49, *e*. Thus the instance at N.B. in example 44 is bad.

In order to call attention to some special phenomena and frequently occurring faults, we give an example in the Tenor:

Chromatic passing-notes (*a*) were formerly forbidden, and when too frequently used, they are not calculated to promote a healthy and secure voice-progression; the above, being the first in our example, is harmless in this connection.

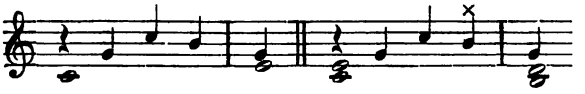
In each of the cases *b* and *d* we find a step of a third across the bar, concerning which it is necessary to speak. A passing glance over our previous exercises will show that the connection, the melodic flow of the voice-movement — in quarters especially — depends upon this condition, namely; that when the chords change between the measures, the close diatonic progression must be maintained. Now, although a skip at this point is not to be forbidden, still, in introducing one, especially the skip of a third, the circumstances are to be taken into consideration under which the skip appears. If it is preceded by a diatonic progression,

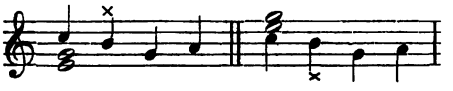
as at *d*, the skip of a third is false, because it destroys the melodic course of the voice (this may be observed in all cases): if, however, another skip has preceded it, as at *b*, the second skip is justified. That the case at *b* is not particularly good is due to the whole course of the voice, *d*, *b*, *g*, *e*, not to the skip alone.

We come now (*c* and *e*,) to a much used and much discussed melodic figure which must not be left unnoticed; — this "license" is the before mentioned "*Fux changing-note*", by some so called.

The so-called "Fux Changing-Note".

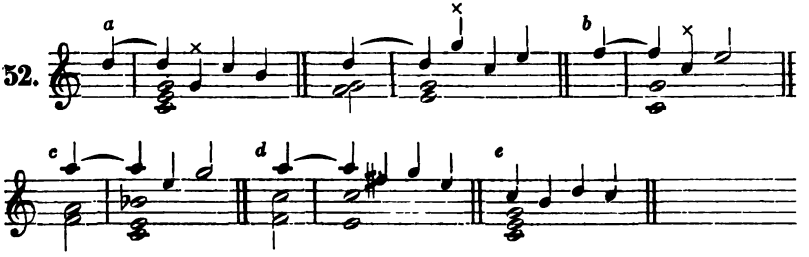
Considering the various ideas of the changing-note prevailing in former times, it is no wonder if, after a close examination of this note, we come to regard it as no changing-note at all, but rather as a *passing-note* interrupted in its progression. The interruption takes place either from the second quarter to the third, as previously at the cases *c* and *e*, or from the fourth quarter to the first of the following measure, *e*, *g*.

51.

These two kinds are so essentially different in their significance, that to talk of a similarity is out of the question, notwithstanding the numerous assertions of it in the later books. The old methods always treated this kind of phenomena as simple interval-relation, and explained it in rather a mechanical way. If we attempt to trace back the significance and value of such peculiarities to their bearing not upon the interval alone, but upon the whole harmonic foundation, then No. 50 *c* appears as a C-triad, one voice of which (here the Tenor) has to progress from the octave (by a degree downward) by means of the *passing seventh*, — but interrupts this course and first inserts the harmonic fifth of the chord — in so doing, by this means makes a graceful turn (if we may so express it) in order to progress upwards.

REMARK. Attention is here called to the fact, that, through the position of the chord, this original seventh occasionally assumes the *appearance* of another interval — for example as fifth or fourth:

the same takes place in No. 50, *e*, with the D *minor* triad, which case sounds milder than the first because the seventh in question is a minor seventh.

We see that this interruption of a regular progression — *mutatis mutandis* — is brought about in the same manner as the interruption of the

resolution of a suspension, already adduced in the Manual of Harmony, page 120 *et seqq.*: here too the fifth of the chord is better adapted for an intermediate tone (*a*) than fundamental or third *b*, *c*.

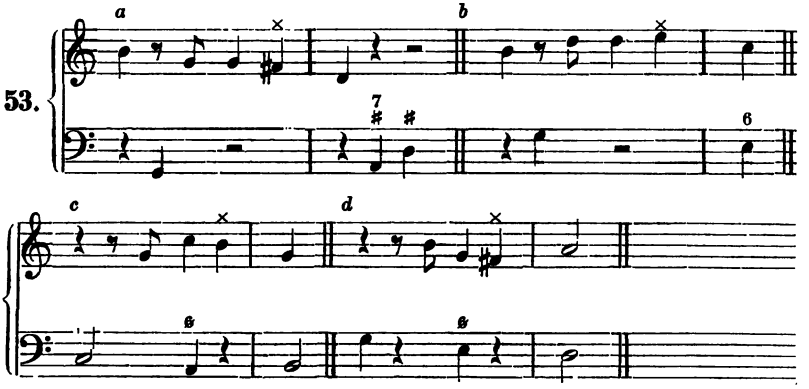
52.

That under some circumstances a changing-note entering free — which, because it stands below, must form a half-step with the succeeding note — may serve as such interruption is shown by example 52, *d*.

We come now to the second case: — the above changing-note — falsely so called — upon the fourth quarter, which was formerly regarded as of like signification with the first, but which is essentially different from it, as will appear. Technically considered in reference to interval relations, it is, to be sure, as above, a seventh, which instead of resolving, makes a skip of a third, but with this important difference, that here this necessary resolution neither subsequently takes place nor is compelled to take place, as in the other case. Thus in the former case (we take the special case 50, *c*) the passing *b* bears the strictest connective relation to the *a* following; in the latter, however (see example 51), the *b* sustains the closest relation to the succeeding *g*. This being the case, which can hardly be refuted, a chord-relation shows itself between the two tones, and the *b* is nothing else than an anticipation of the next following chord, which fact, in our opinion, establishes an essential difference between the two kinds of interruptions.

The use which was formerly made of these interruptions (at the time of Palestrina and others), *i. e.*, of the latter sort, is one so foreign to our style that its imitation is to be permitted, if at all, only with especial caution, little as we could wish to miss them from these authors' works, as a characteristic peculiarity. We certainly do not mean to say that they occur frequently as a rule — we may look through many pieces of that period without finding a single instance of the kind, so that such cases may always be regarded as exceptions. — In what sense and with what view the ancients introduced these peculiarities is indeed not explained by contemporaries, at least I do not know that, before Fux, this particular case was fully written upon.

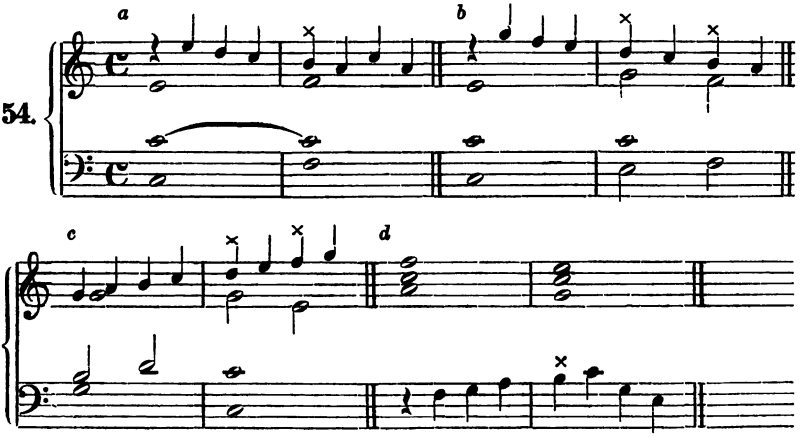
Almost the only case where, in the later music, this "Fux changing-

note" is applied is in recitative. The following and similar passages are frequently met with:

53.

Although this note seldom appears as seventh, as at *a*, but more often in the manner of *c*, still the similarity of character with *b* and *d* (which are nothing else than anticipations) is remarkable.

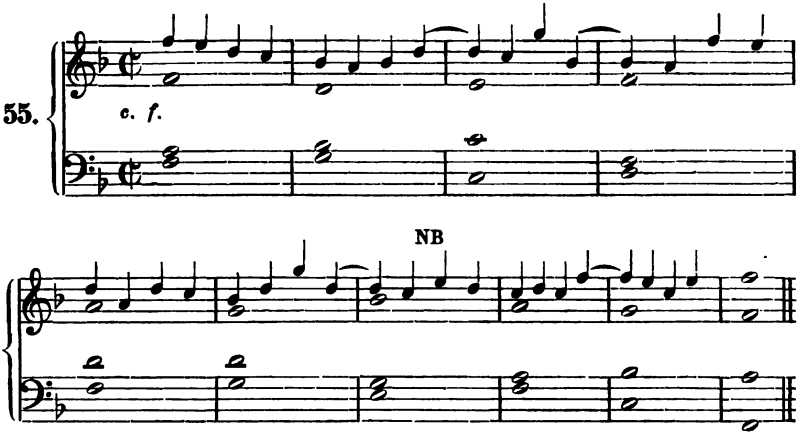
At No. 52, *e*, another application of the changing-note is given, which stands, to be sure, only in a distant relation to the previous one. We may use the changing-notes above and below a chord-tone in immediate succession, in order to return to the same tone. Although nothing in particular is to be said against this kind of movement, still its frequent use is not commendable, it being a very cheaply attainable ornamental figure.

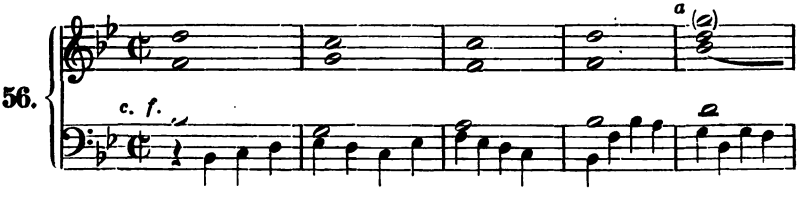
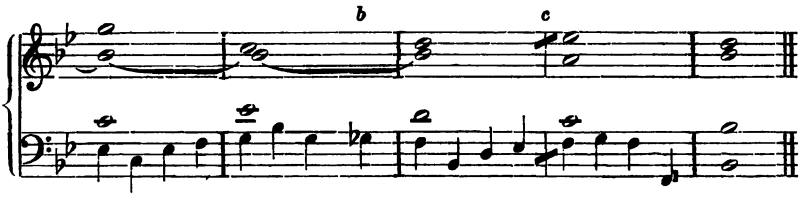
We have another exception to mention; the first rule given on page 34, according to which every measure should begin with a harmonic note, admits of exception in those cases where a diatonic progression in the same direction should not be interrupted, *e. g.*

54.

The especial charm ("Anmuth") ascribed by many to this note depends upon its close relation to the suspension. Every changing-note upon the first part of the measure is nothing else than a suspension introduced free, hence, like the suspension, it is bound to a definite progression, a kind of resolution. Now, since every real suspension is formed from above downward (compare Manual of Harmony, page 116), so, in case of these changing-notes, such a direction is the only satisfying one (No. 54, *a*, *b*), while an upward direction can rarely be called good (c). Here, too, what was said of the suspensions from below upwards applies precisely, namely; that they are endurable only in case of the half-step and hence are best used in this manner (*d*).

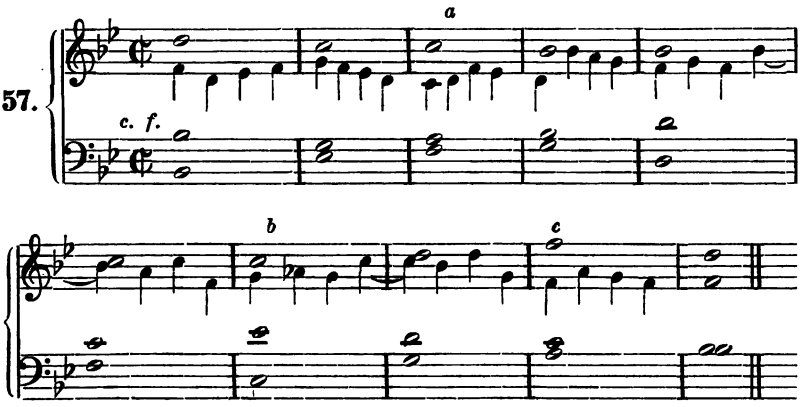
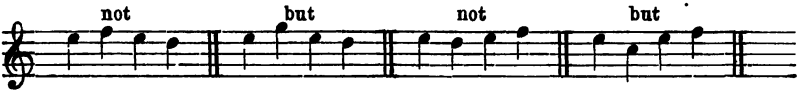
In these preparatory exercises in the study of Counterpoint it is better to make little or no use of these licenses and exceptions, if we wish to attain a pure and accurate style; we therefore advise that these and other peculiarities be laid aside for the present, and what is simple and according to rule adhered to: a farther education will give greater security and riper judgment in the use of exceptions.

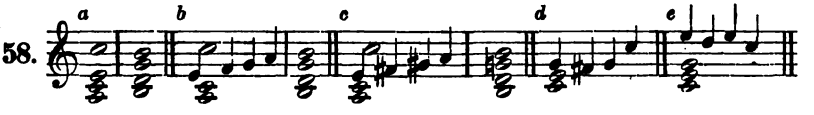
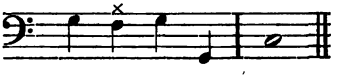
We now give a few examples of the same *Cantus firmus* placed in the middle-voices.

55.

The doubling of the leading-tone at N.B. is completely justified by the change in the figure (Contrary motion).

56.

At *a* if one prefers to have the Soprano move (rather than repeat the *d*) *g* may be written. Alto and Soprano would then make a large skip, which is balanced by the contrary motion of the Bass. At *b*, the $g^{\flat}$ is no chromatic passing-note. It forms the chord of the seventh of the second degree in minor. To characterize it exactly, it is $B^{\flat}$: II^{0}_{7}, $b^{\flat}$: II_{7}. The extremely faulty parallel sevenths at *c* arose through the progression of the fundamental tone with seventh in direct motion. See Manual of Harmony, page 158. This defect could be avoided by contrary motion of Soprano and Alto towards the Bass (respectively to the notes *a* and *f*).

One more example of Counterpoint in a middle voice follows.

57.

At *a*, see remark to No. 48, measure 5. At *b*, the note $a^{\flat}$ (Ex. 57) calls for a remark. The harmony of this measure is C minor, not as key but as second degree of $B^{\flat}$ *major*, hence — taken strictly — this changing-note should be $A\natural$. The changing-note $a^{\flat}$, which we have chosen, is, in a certain sense, modern. The ancients did not write it, but in such cases took instead the harmonic third above or below, thus:

It is undeniable that they took the better way. At the present day we cannot entirely ignore this changing-note, and when here and there it can be introduced in a natural manner, there is nothing to be said against it. It will, however, conform to our harmonic sense if certain figures be so formed that the harmony within the measure (as it were *inter privatos parietes*) have somewhat of the nature of a tonic triad. In accordance with this feeling the $a\flat$ from *C minor* is introduced. Similar cases may be noted when other opportunities occur.

If we suppose the harmonic succession 58 *a* (whether taken from *C major*, or *G major*) to be so carried out in the Alto as at *b* — which is quite in accordance with the old model as presented even in the newer manuals — we have a diatonic progression taken out of the principal key, which to our sense appears here harsh and strange, whereas the succession at *C* will be more to our taste, our harmonic habits of feeling being what they are:

We here remark further, that the changing-note below often requires to be raised chromatically, especially if it be a fifth; while the third bears the diatonic tone also. See 58, *d*, *e*. In this connection we would refer to a peculiarity of SEB. BACH, who in the case of a fundamental, especially in the cadences, always formed this changing-note diatonically, *e. g.*

The favorable position of the Alto at *c*, Ex. 57, barely admits of the contrapuntal movement. This will be more or less the case wherever the fundamental position of the harmonies requires the tone to remain stationary.

CHAPTER V.

The Three Voiced Movement

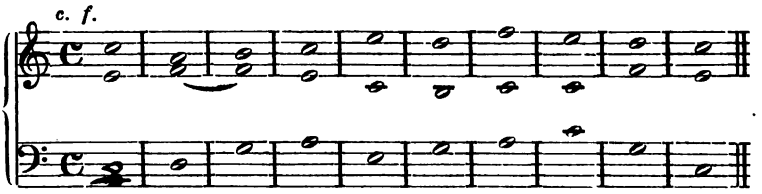
AS A

CONTRAPUNTAL EXERCISE.

After we have learned what is most essential in the technics of the four-voiced movement contrapuntally treated, it only remains to consider the peculiarities in the treatment of three voices.

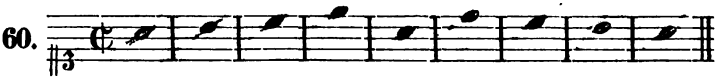
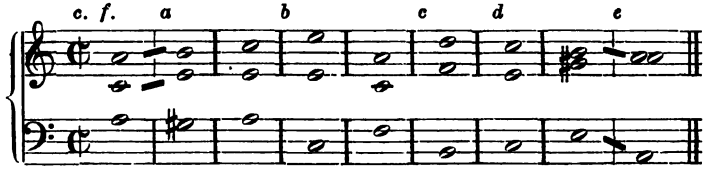
The three-voiced movement, although it does not everywhere admit of completeness in the harmony, must be so written that nothing is missed which is necessary for their recognition and comprehension. This is easier to attain in figurated than in simple Counterpoint; since, in the case of the latter, the necessary progression of the voices frequently results in an incompleteness of the harmonies, great care must be given to the selection of the chords and their good and natural connection. Besides this, the middle voice has, as a rule, more room for movement, admitting thus of many favorable leadings.

What relation the three-voiced sustains to the four-voiced movement we will show by an example. — We select No. 10, and form from it a three-voiced movement retaining the harmonies.

59.

In a comparison of this work with the former, we miss its fulness of voices, but nothing essential. — The very nature of the three-voiced movement allows frequently of a greater separation between the second voice and the first, than was admissible according to rules thus far given in the four-voiced movement.

Without pursuing this comparison farther, we will show by other examples what particularly belongs to the three-voiced movement. For the sake of variety we select a new *Cantus firmus* — this time in minor, of which we have, thus far, not treated.

Exercise.

60.

A treatment in simple Counterpoint.

Covered fifths, like those at *a*, which in older works were regarded as forbidden — especially in the use of the old ecclesiastical keys — are unobjectionable under our present system. — Covered octaves, like those at *e*, are also entirely faultless in the three-voiced movement.

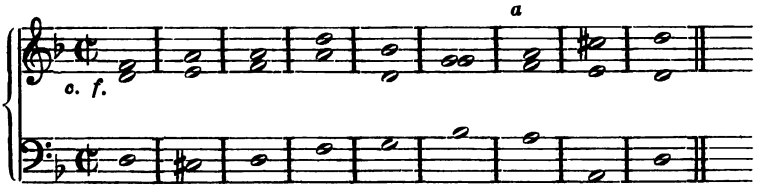
At *b* the chord *c*, *e*, succeeding *a*, *c*, *e*, is nothing else than a chord of the sixth, the fundamental of which (*a*) is necessarily left out, which fundamental, however, we still hear from the preceding chord.

The use of the diminished triad at *c* — which triad has hitherto been used very frequently, but only as chord of the sixth, — is perfectly allowable three-voiced in the fundamental position; in the above example, however, it appears rather open; in the four-voiced movement it can hardly be used, and, if at all, only under very favorable circumstances.

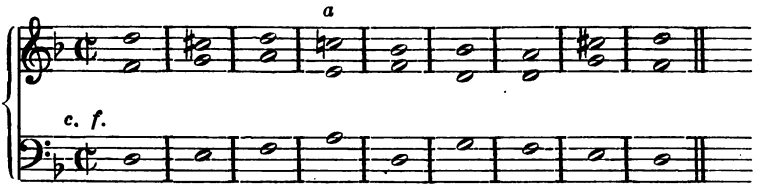
The chord at *d* is of somewhat doubtful nature. — It can be, first, a C-triad, whereby something of the nature of a cross-relation appears in the entrance of the next chord, on account of the implied succession g, g♯; it may also be an A-triad with the fundamental omitted, for which, however, the doubled third gives no compensation. — Here nothing more definite can be done in simple Counterpoint.

The cadence-formation of the three-voiced movement will lead, as at *e*, usually to the unison, with the octave. — Since this very often appears to beginners not complete enough, it is proper to say that any artificial leading in order to gain a third for the middle voices should by all means be rejected, and that a triple fundamental, in this situation represents the chord completely.

For a *Cantus firmus* in the Alto, *D* minor is a more convenient key.

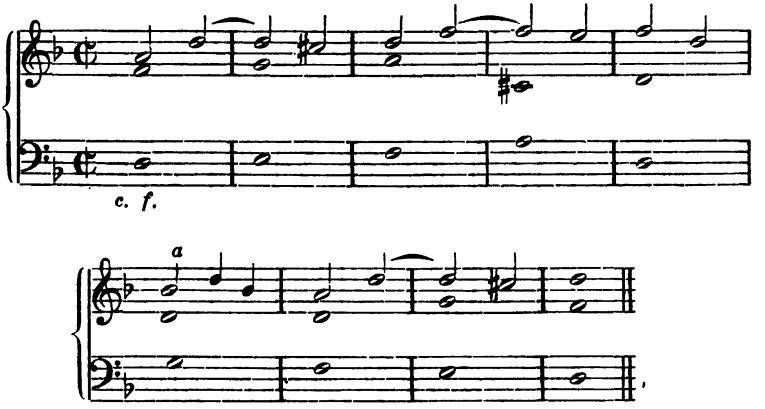
61.

Concerning this treatment we need only remark that at *a* the position of the chord makes it represent the chord of the sixth and fourth — notwithstanding its chief element, the fourth, is absent — because, in the previous chord the *d* is contained, which serves as connecting link.

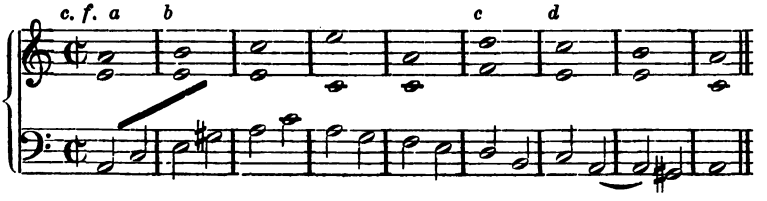
THE CANTUS FIRMUS IN THE BASS.

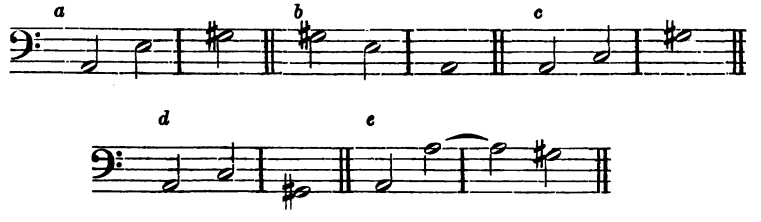
62.

At *a*. The Aeolian key, from which our minor key arose, knew no elevation of the seventh degree, such as so often becomes necessary in our use of the harmonies; in forming cadences, however, it had to be introduced. This is also the origin of the signature still in use for the minor key, which indicates no elevation of the seventh degree. — However much the modern music now requires this elevation, there still are cases in which it may, or must be omitted. — The *third degree*, which according to our system gives an augmented triad, may through omission of the elevation, very properly become a major triad; thus in the key of D *minor*, instead of *F a c♯* may become *F a c*; and it even must become so if the tone *c* leads downwards a degree. In the same case, the *dominant triad A c♯ e* may likewise appear as *A c e*, especially in connection with the diatonic progression *d c b♭*. But our harmonic habits, which render our ears no longer so sensitive to many a dry and harsh progression, in many of these cases allow the progression *d c♯ b♭* to seem quite natural; a progression which is admissible only in the above position, and in general is out of place in contrapuntal exercises. Compare Manual of Harmony, page 40 *et seqq*.

But to form the triad of the seventh degree without this elevation of the seventh — thus in D *minor C e g* instead of *C♯ e g* — as the old doctrine prescribes in many of these cases, produces something so strange sounding and stiff, to our habits of feeling, that we are often inclined to look upon a chord-formation as a mistake, which according to older principles and conceptions of harmony is not at all so. It would be necessary, in dealing with this subject, to decide whether it were to the purpose, or even possible, to take up into our music such harmonies in their earlier signification. Our modern tone-system contains in itself its own consequences, — the results of the ancient doctrine, as exhibited in older compositions, have their own value as forms peculiar and necessary thereto.

Some examples of the movement in half-notes here follow.

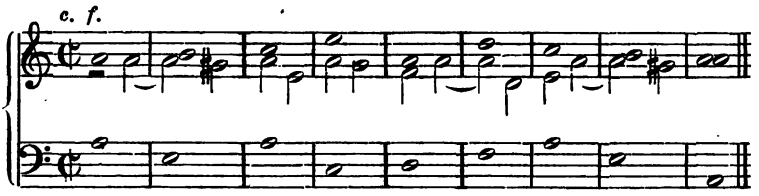
63.

Here it should be mentioned (at *a*) that in places adapted for it the movement may also be maintained by means of two quarters, only, however, in the second part of the measure; and of this resource one must not make too frequent use.

64.

At *a* and *b* bare fifths appear at the beginning of the measure. — Although at the beginning the bare fifth may be used, still in the course of a treatment it should occur only on the second part of the measure, not on the first. This passage contains also a bad leading of the Bass *a*, *c*, *e*, *g*♯. — This progression through a whole chord of the seventh is unmelodic and therefore to be avoided. The unmelodic character of such a leading is still more evident if it takes place by the use of only three tones, *e*. *g*.

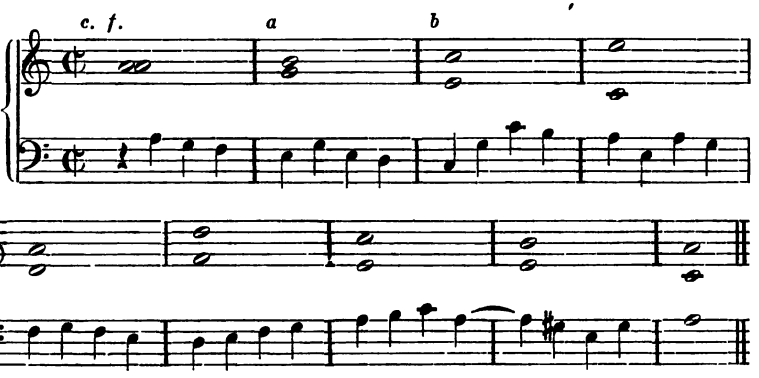
65.

By contrary motion (as at *d*) such progressions may often be improved; the above case, however, by a beginning like that at *e*.

At *c* and *d* in example 64, the before-mentioned faulty octave-progression appears between Soprano and Bass. — The fifths on the unaccented part (*nachschlagend*) between Alto and Bass are unobjectionable.

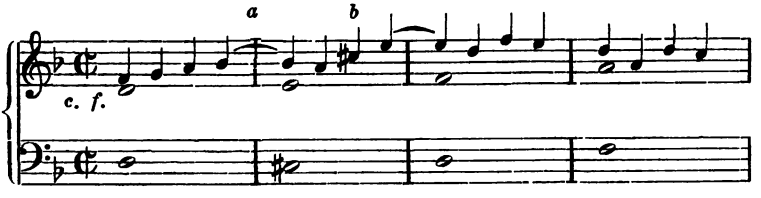
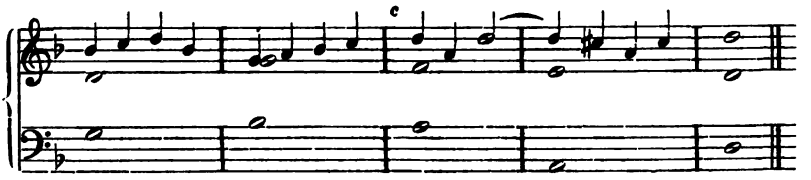
The following is a movement in the Alto: —

66.

The beginning as well as the close may be made by means of the unison and the octave. — There is nothing else to remark concerning this example.

The Counterpoint in quarters.

67.

At *a* and *b* reference must be made to the remark *a* to example 62. In consequence of our harmonic habits we seem to hear at this place a modulation to C *major*, rather than the Aeolian key.

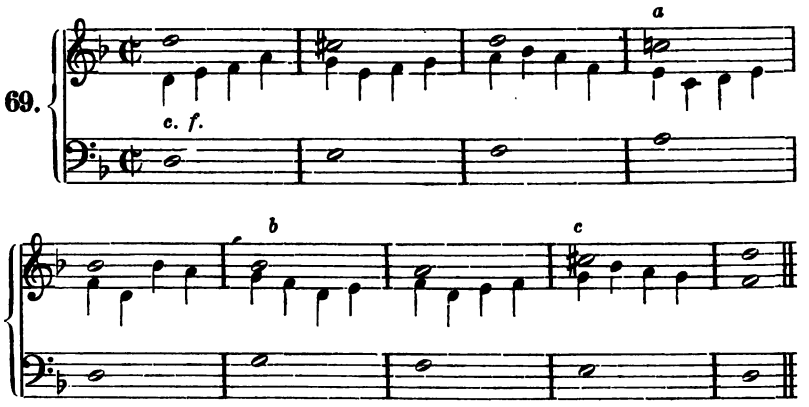
The movement in the upper voice.

68.

The tie at *a* is not commendable, because not well prepared. — The $b\flat$ of the first chord enters diatonically and not by a skip: it is also foreign to the real harmony — *D minor* — even if we consider it as a consonance.

The doubling of the leading tone, $c\sharp$, at *b*, may take place in the middle of the figure.

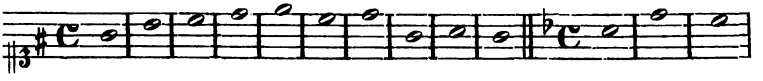
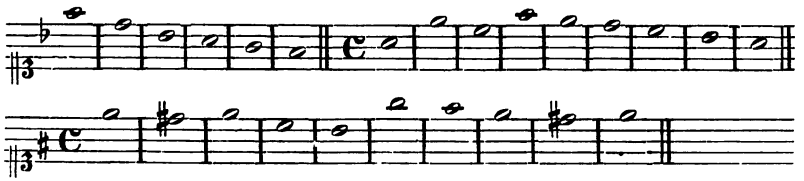
At *c* the movement is interrupted, which is good, taking place, as it does, in connection with the preparation of a subsequent suspension.

The movement in the middle voice.

69.

At *a* we refer to the remark on No. 62, page 45 *et seqq*. At *b* see page 37 concerning the FUX changing-note.

The use of a figure such as that at *c* will probably not be found in the older manuals, but I know of no reason why we should not use a thing so natural and so pliant.

The industrious practice of the three-voiced movement cannot be recommended too strongly, and we here give some additional exercises.

70.

These exercises, given in the Soprano, are also to be worked out in the other voices, transposed into the keys corresponding to the compass of each.

CHAPTER VI.

Two-voiced Counterpoint.

We come now to the original manner of composition, which gave rise to the name "Counterpoint". As has been already explained in the introduction, the addition of a second voice to an already existing melody, or song, formed the beginning of an artistic musical treatment.

If we choose another order in this kind of exercise from that generally followed hitherto (viz. which developes Counterpoint *from* the two-voiced movement), we do so for reasons before given (page 14). In due time we shall find occasion to take a different course, when the harmonic significance of the simplest movement shall have been recognized, and when, through practice, the relation of each to the other is clear.

Remark. If we repeatedly allude to the difference between our method and the older ones, we do it in order to avoid misunderstanding and to make our reasons for it clearer and clearer. Let us examine the examples of two-voiced, and even of three-voiced Counterpoint in the older manuals. We find there a collection of intervals curiously arranged, connected according to certain prescribed rules. We find thirds, sixths, bare fifths and octaves intermingled, the harmonic significance not being everywhere clear, not to mention that these intervals are, in many cases, without the inner logical necessity which shows itself in correctly progressing chords. That such a piece of work, considering the want of a secure basis, must be much too mechanical, is evident enough, and since it answers to our harmonic way of thinking in respect neither to completeness nor progression, we reverse the method, and lay the foundation in the four-voiced movement, and out of it develope the two-voiced.

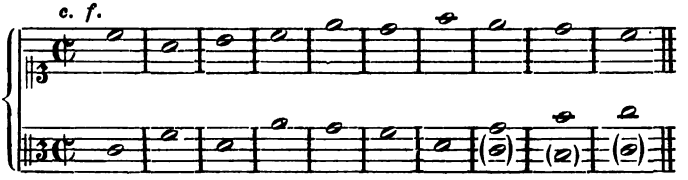
Here, instead of chords we meet only intervals, which must, however, each contain the idea of a chord. The third and sixth will each represent the triad; the fifth and octave, as well as the prime, can rarely be thus applied: the former because it is too hollow and empty, the latter only in special cases. In plain Counterpoint, dissonances — such as seconds (fourths) and sevenths (ninths) — are very rarely to be used, and only with full preparation; in figurated Counterpoint they are often used.

For the treatment of a two-voiced movement we give the following simple rules:

1. The intervals must be so chosen and arranged that the harmony is easily recognized and felt.
2. Covered fifths and octaves are to be avoided entirely.

In respect to the last point this movement is the strictest of all, because all the relations of the voice-progression lie open, and there is no other voice to compensate for and cover certain faults.

How the two-voiced movement is related to the four-voiced we will show in a previous example, No. 11, which would be treated thus:

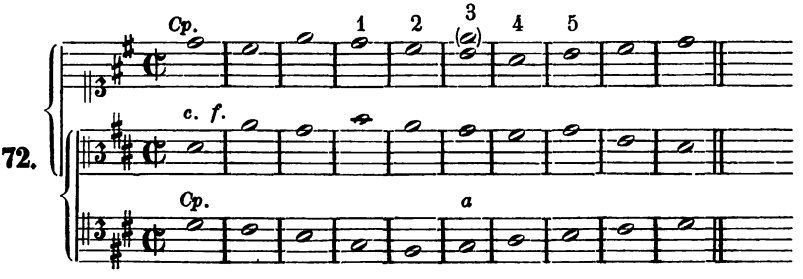
71.

We see that here the original leading of the Bass in No. 11 is sufficient to determine the chords; at the close only, some alterations are introduced.

From the above treatment we deduce the following principles:

1. The beginning and the end are formed by the octave or the unison. The Counterpoint of the upper voice may receive the third or the fifth at the beginning.
2. The third or the sixth indicates the chord most plainly; the fifth and octave are to be avoided as much as possible.
3. Too many parallel thirds or sixths must not be used in succession; after three such parallel progressions a different leading must be sought.
4. The complete close is formed by the third (tenth) or sixth, followed by the unison or octave.

According to these principles we work out the next exercises. The *Cantus firmus* in the following treatments is written upon the middle staff and belongs to the upper, as well as to the lower Counterpoint.

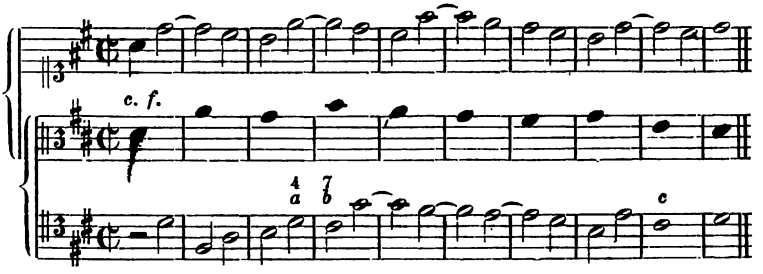
72.



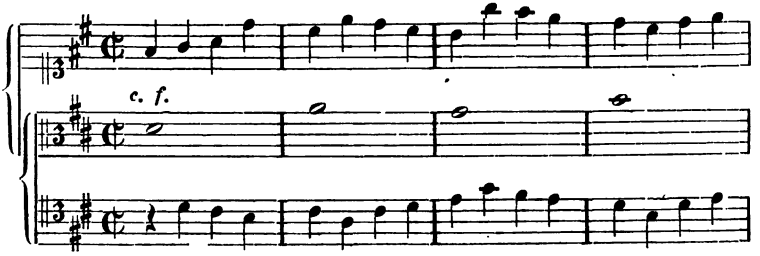
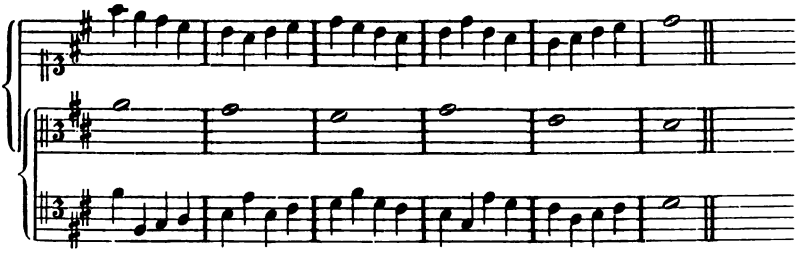
Concerning these Counterpoints, the only remark necessary is that the five thirds in succession are bad; a single interruption, such as the *e* in brackets affords, would have corrected the matter at once.

In the lower Counterpoint the octave is used at *a*, which here — considering the contrary motion by degrees — appears neither incomprehensible nor too empty. This voice also exhibits more variety and independence than the upper one. The significance of the chords may be assumed to be clear throughout.

A treatment in half-notes is the following.

73.

A successive increase in intensity through a progressive repetition of two measures, such as contained in the first six measures of the upper Counterpoint, is always desirable, if natural and comprehensible. The lower Counterpoint exhibits several doubtful points. An after-struck (*nachschlagende*) fourth, such as that at *a*, which in three and four-voiced movement is usually good, is to be condemned in the two-voiced movement. The entrance of the seventh also, in such a manner as at *b*, is not commendable; the diminished fifth is better suited to the two-voiced movement than the unprepared seventh. In the formation of the close two notes are not always attainable, since, although the unprepared fifth above is possible, the unprepared fourth below is not (see at *a*); we content ourselves therefore, with one note.

The following is a treatment in quarters.

74.

These treatments call for no especial remark.

For the practice of the pupil former exercises may be used.

We come now, however, to other and higher tasks in Counterpoint, and we will use for this purpose the treatment of the Choral.

SECOND SECTION.

CONTRAPUNTAL EXERCISES APPLIED TO HIGHER PROBLEMS.

TREATMENTS OF CHORALS.

CHAPTER VII.

Treatment in Plain Counterpoint.

SIMPLE HARMONY TO THE CHORAL.

The application of plain Counterpoint will give us at first a simple, four-voiced harmonization of the Choral, which will differ from any other treatment perhaps only in so far as this, that in the choice of chords it is not governed exclusively by practical considerations (as, for instance, when adapted for the accompaniment of congregational singing), and, since the application to a particular text is not had in view, it will be governed by aesthetic principles, only so far as required by general musical considerations.

CHOICE OF CHORDS.

Every far-fetched and artificial harmonization is to be avoided; the primary triads (I, IV and V) of the ruling key, as well as of other keys in case of modulations, will chiefly be applied. The secondary triads will

be used rather to afford variety and in cases where their introduction is natural and unconstrained. The same is to be said of the dominant chord of the seventh in relation to the other secondary chords. That, before all, a good leading of the Bass, in cases where it does not itself form the *Cantus firmus*, is a chief requisite, has already been made plain in the previous treatments.

THE RHYTHM OF THE CHORAL.

The rhythmical form of the Choral in itself renders its treatment materially different from that of the former exercises, in which, on account of the simple contents of a measure — consisting of a single chord — no division into rhythmical members appeared, except such as resulted from the movement of the contrapuntal voice.

Whether we write the Choral in even measure — in $^2/_2$, $^4/_2$ or $^4/_4$ measure — or in uneven — $^3/_2$ or $^3/_4$ — the characteristic *accented* and *unaccented* parts will always assert themselves, each requiring its natural treatment. *The entrance of the positive — accented — member must be characterized by entire definiteness and purity, while the second unaccented part — as connective, or passing member, leading to the next following, will stand in the closest relation to it, whereby it sometimes acquires a less degree of definiteness, or better, of independence.*

MODULATIONS IN THE CHORAL.

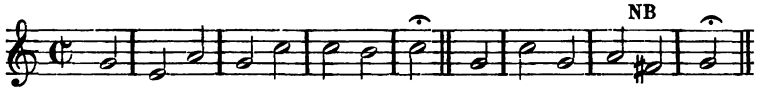
Since the Choral is a greater whole, consisting of more or less parts — strophes, modulations are usually contained in its own melodic formation. Should these modulations, however, not be clearly evident in the melody itself, we may, in the treatment, seek to introduce them at suitable points.

REMARK. We find also Chorals, usually short ones, which are without modulations either in their melodic formation or harmonization.

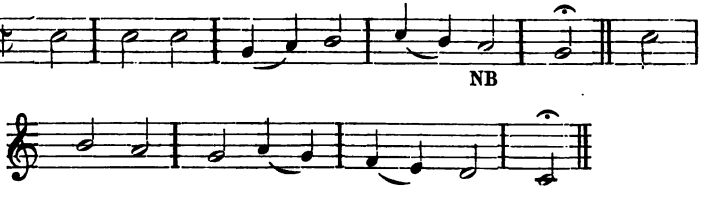
Here observe the following:

The first strophe will remain in the chief key, if the melodic formation does not, of itself, necessitate a modulation.

The second strophe often makes a modulation to the key of the dominant, if it ends the first part of the Choral, *e. g.*

75.

(The familiar "Old Hundredth" is another example of this kind. Translator.)

Frequently, however, the first strophe modulates into the dominant, and the second back into the chief key, as for instance:

76.

If the melody of the first strain offers no opportunity for modulation, it will, as a rule, be found in the second part, and here it must be sought, to avoid monotony.

The parts of a Choral of four strophes appear in divisions of two and two; where there are five strophes, we find usually divisions of 2 and 3, more rarely of three and two; one of six strophes is divided either into three and three, or two and four. If there are repetitions, the division of the parts is very easily recognized.

The close, of course, takes place in the chief key.

REMARK. An exception to this rule is found in numbers of Chorals which are conceived in the ancient ecclesiastical keys; these sometimes require special closes.

THE CADENCES OF THE STROPHES.

An acquaintance with the various kinds of cadences is assumed. As repetition, what is most necessary is found in Chapter XXVI of the Manual of Harmony.

Any cadence may be used, under appropriate circumstances, to end a strophe.

The complete (authentic) *cadence*, that is, the *perfect* cadence in the sense in which the term is used in the place referred to, is required by the last strophe, very often also at the end of the first part.

The *incomplete cadence* (formed by the chord of the sixth) will often be appropriate for a middle strophe, this being decided by the formation of the melody. The ending by means of the *chord of the sixth* is to be used with caution, and must afford a favorable connection with the next strophe.

The *half-cadence* will be proper for many middle strophes, sometimes also for the close of the first part. Chorals in the "Phrygian key", require, at the end, a close which, in our sense, is to be called a half-close. Examples are (see BACH's Collected Chorals, PETER's Edition) "*Da Jesus an dem Kreuze stund*" — "*Aus tiefer Noth*", &c.

The *plagal cadence* rarely occurs in the middle strophes. A few chorals — usually in the "Mixolydian" key — require the plagal cadence at the

end; Examples — "*Komm Gott Schoepfer*" — "*Gelobet seist Du, Jesu Christ*", &c.

(Note by Translator.) Specimens of the class of Chorals alluded to under their German titles are not to be found among the Church-tunes in familiar use in either England or America. (See "BACH's Collected Chorals", PETER's Edition.)

The deceptive cadence may be effectively employed when two successive strophes (particularly at the end of the Choral) would each give the same cadence, and is then used to end the first. It is seldom good following closely after a modulation to a foreign key.

Some Remarks concerning the so-called Ecclesiastical keys.

It is not our purpose to attempt an exhaustive treatise upon this interesting subject, particularly as we approach our practical studies from quite another side, and view them from an entirely different standpoint. The subject requires an especial study, which, since it would not be exhaustive without an accurate examination into the old Greek tone-system, is quite a comprehensive one. Since, however, some knowledge of the subject is necessary in the practical treatment of Chorals, we shall give a brief general view.

We must omit all examination into the various theories and establishment of the different tone-series as they appeared in the course of many Centuries, and take as basis those series only, which, since the sixteenth Century, have been pretty generally established.

We know that we use, for our compositions, only two scale-forms, namely; *major* and *minor*, which, by means of our tempered tone-system, can each appear upon twelve different degrees of pitch. The ancients did otherwise. They had six keys and six subordinate keys, which differed not only as regards pitch, like our own, but also from each other in many respects.

REMARK. This *many-sidedness*, although it was of decided advantage as regards the expression of simple melodic series (of which fact we may still convince ourselves), was a chief reason — as it seems — why a real harmonic system, such as we know at the present day, could not be developed earlier. With difficulty, and only after long delay, the time arrived, when, by reduction to the present simple form, a secure foundation was won.

These six keys and tone-series which were called *authentic*, begin with our D, and, with their Greek titles compare with our scales as follows:

AUTHENTIC KEYS.

1. Doric	*D*	*e*	*f*	*g*	*a*	*b*	*c*	*D*
3. Phrygian	*E*	*f*	*g*	*a*	*b*	*c*	*d*	*E*
5. Lydian	*F*	*g*	*a*	*b*	*c*	*d*	*e*	*F*
7. Mixolydian	*G*	*a*	*b*	*c*	*d*	*e*	*f*	*G*
9. Æolian	*A*	*b*	*c*	*d*	*e*	*f*	*g*	*A*
11. Ionian	*C*	*d*	*e*	*f*	*g*	*a*	*b*	*C*

We see from this that our 13, as tonic of a key, is excluded. If this was done, as some maintain, on account of the *Tritonus f–b* contained in such a scale, we might reply that the Lydian key also contains this *Tritonus* (which probably accounts for its having been little used), and that this tone-series (beginning with B) does exist, after all, among their subordinate keys.

These subordinate keys increased the many-sidedness and complication of the whole system. They were represented and treated not as especial keys, but as derivatives of the above named, only being placed a fourth lower or a fifth higher. They were therefore called *plagal keys*, the others *authentic*. For a more particular designation the Greek word "hypo" (beneath) was added and the result was the following series:

PLAGAL KEYS.

2. Hypo-dorian (or 4th below the Dorian)	*a*	*b*⌒*c*	*D*	*e*⌒*f*	*g*	*a*
4. Hypo-phrygian	*b*⌒*c*	*d*	*E*⌒*f*	*g*	*a*	*b*
6. Hypo-lydian	*c*	*d*	*e*⌒*F*	*g*	*a*	*b*⌒*c*
8. Hypo-mixolydian	*d*	*e*⌒*f*	*G*	*a*	*b*⌒*c*	*d*
10. Hypo-æolian	*e*⌒*f*	*g*	*A*	*b*⌒*c*	*d*	*e*
12. Hypo-ionian	*g*	*a*	*b*⌒*C*	*d*	*e*⌒*f*	*g*

REMARK. The expression "hyper" (above), *e.g.* "hyperdorian", which is occasionally found, is practically of the same signification, differing only in this, that it indicates a position a fifth *above*, while "*hypo*" indicates one a fourth *below* the original key.

The order of the series was the one indicated above by the numbers. The Dorian was reckoned as the first, the Hypo-dorian as the second, the Phrygian as the third, the Hypo-phrygian as the fourth, etc.

A comparison of these two classes shows that most of the series appear double; the Lydian — from *f*, and Hypo-phrygian — from *b*, being the only ones which occur singly. The reason for this apparently superfluous double form was found in the formation of the melody in relation to the tonic; this, to be sure, in many such melodies was made clear only by the *last* tone.

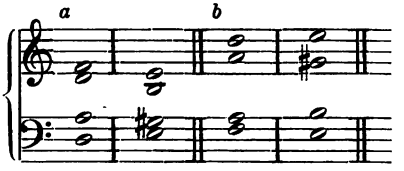
Hence, — without reference to the key, a melody was called *authentic* if it moved chiefly between the tonic and its octave, and *plagal* if it remained within the octave from the fifth, so that the tonic came to stand in the middle, as is indicated by the capital letter and dash, in the above table. In the *cadence* and *final tone*, however, there certainly lies an essential difference between the authentic and the plagal modes, nothwithstanding the apparent similarity. It is easy to see that melodies built upon so various foundations, must have required an especial, peculiar harmonization. Although the many-voiced treatment was, at first, and for a long period, a contrapuntal one, still, as the simple harmony freed itself, so to speak, from Counterpoint, and developed itself independently, con-

stantly approaching nearer to the path which brought it to its present significance, many alterations became necessary in the foundation, *i. e.*, in the received keys.

The first alteration which became necessary, even at the time of the dominion of Counterpoint, was the formation of the leading-tone as used in the cadence. The authority of the system in vogue was, however, so great that composers did not venture to transgress in writing, but entrusted this denial of its principles to the performers. In other words, it was not the custom to write the chromatic alteration for the formation of the leading-tone, as is now done, but confidence was placed in the education of the singer and his knowledge of the proper place to introduce such an elevation of a degree.

Such alterations were necessary in case of the Dorian, Mixolydian and Æolian keys. Accordingly in their respective cadences, *c* was changed into *c*♯, *f* into *f*♯ and *g* into *g*♯. The Lydian and Ionian keys already possessed each a leading-tone, and in the case of the Phrygian it was inadmissible on other grounds: namely;

The melodic formation of the close can take place in either of two ways, through the tone above, or the tone below the tonic (leading-tone), thus through *e d* or *c*♯ *d*, through *a g* or *f*♯ *g*, etc. If now in the Phrygian key we should attempt to form the leading-tone in a similar manner, *i. e.*, through *d*♯, we should be obliged also to change the second tone *f*, to *f*♯, otherwise no proper harmony would be possible. This, very properly, was not done, and thus this key has acquired a beautiful, peculiarity. The complete close in this key is as follows:

77.

This close — a half-cadence according to our ideas — gives us the chromatic alteration of another tone, of the *g* into *g*♯. This alteration, however, lies in the harmony. The formation of the melody admits much more rarely of chromatic alterations other than that of the leading-tone; accordingly when they do occur, they in a manner take the place of our modulations.

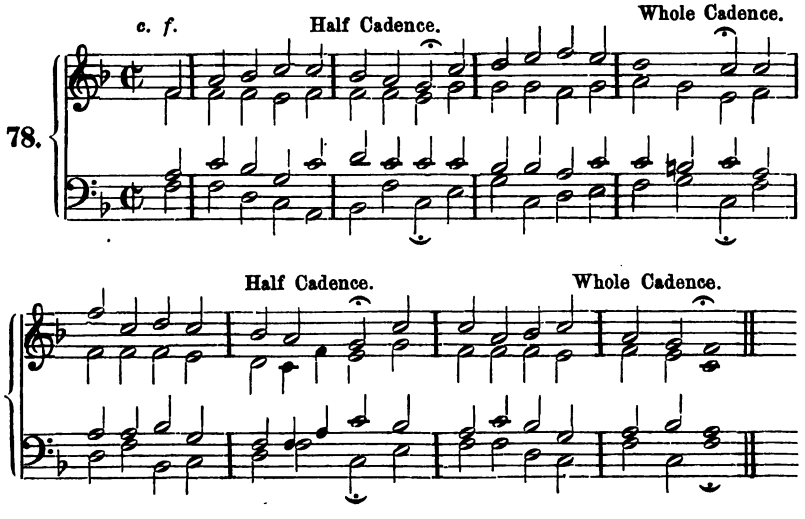
We see from this how powerful was the early influence of harmony, and how it strove to reach a particular goal, so that what was peculiar to the old system was gradually lost, being retained only in single indelible characteristics. At this day these ancient venerable melodies are harmonically treated in rather a modern way, whether rightly or not depends upon the place and purpose in view.

As the development of harmony into a system progressed, the more closely were certain tone-series clung to as offering the best basis for use. These were the *Ionic* and *Aeolian* scales, the remainder becoming gradually obsolete. The two mentioned are, in fact, our two scales which we term major and minor.

It would not be uninteresting to investigate still farther, and show in what respects these keys — our major and minor — and the ancient are similar; how they still differ respectively from the Ionian and Æolian keys in appearance and treatment; how, for example, the Ionian key scarcely knows or makes use of the attraction of our *major* towards the key of the dominant; and how peculiarly a particular tendency of our *minor* towards the parallel key has developed itself, distinguishing it, in this regard, from the Æolian. We cannot, however, pursue the subject farther at this point.

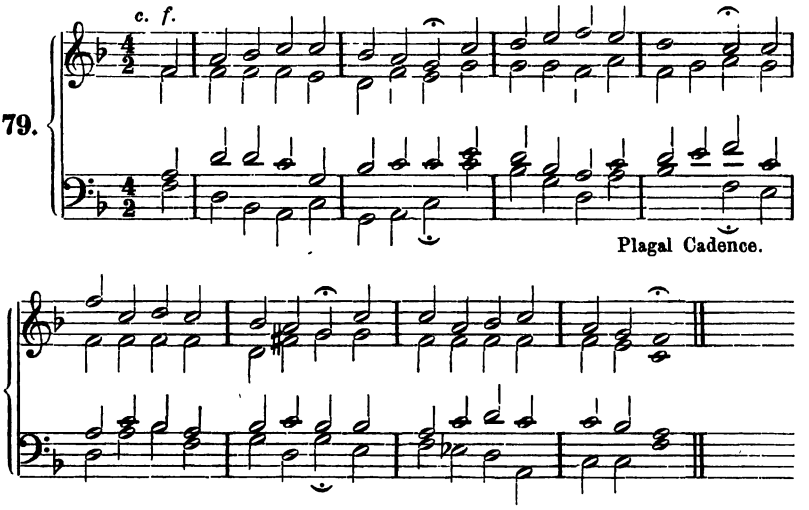
We pass now to the practical exercises, which should be prefaced by the remark, that although we write the Choral in $^4/_2$ measure, the accent upon the third division (beat) requires the same attention as that upon the first. We refer also to a previous remark, to the effect that in the following exercises, a certain technical skill is assumed as the result of the earlier ones; hence only in special cases will remarks be added. For the treatment of the Choral, we give the following additional rule. *Even after the hold or pause* (𝄐), *open fifths and octaves are forbidden, in proceeding to the next chord.*

THE CHORAL IN THE SOPRANO.



This simple treatment contains, with few exceptions, only the primary (chief) chords. The close of the first part is effected by means of a modulation into the key of the dominant; this is indicated in the melody itself. That other cadences may be used here is shown by the next treatment. The last strophe begins with the dominant chord of the seventh, which may be used in beginning thus upon an unaccented division, if a good, natural progression follows.

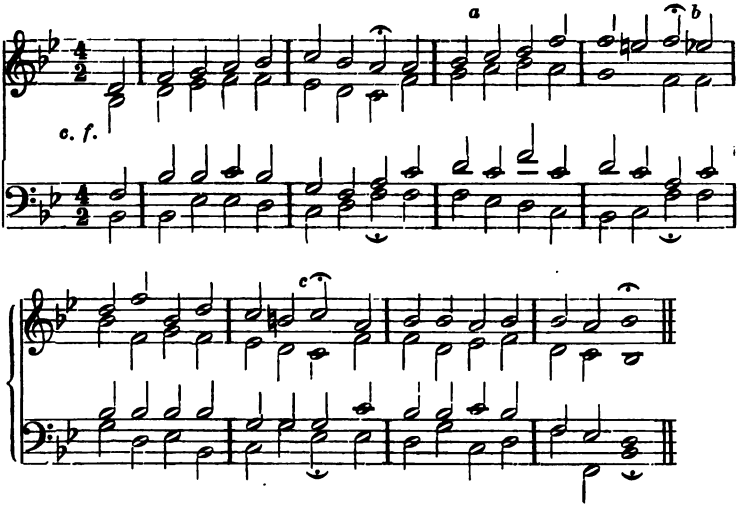
It will always be useful and improving to carry out this simple harmonization in various ways. The next treatment may serve as an example.

79.

This treatment requires no explanation. A comparison with the first will show the altered leading of the Bass, upon which every thing depends. Concerning the plagal cadence of the second strophe we would remark, that the chord of the sixth, fourth, and third of $e^{\circ}7$, which is interposed, has a melodic significance only, the progression B♭ F being the important point. It is also easy to perceive, that in this case the plagal cadence is rather forced and less natural than the cadence in the first treatment.

REMARK. It will be well, before transferring the Choral theme to other voices, to work out a number of Chorals in the Soprano, in various ways.

THE CHORAL IN THE ALTO.

In order to conform to the compass of the voices, a transposition is necessary; we select *B♭ major* for this treatment.

80.

The chord of the sixth and fourth of the diminished triad of the seventh degree — here a^0 — represents, as here used, the chord of the second, V 7. See Manual of Harmony, page 153 and 188.

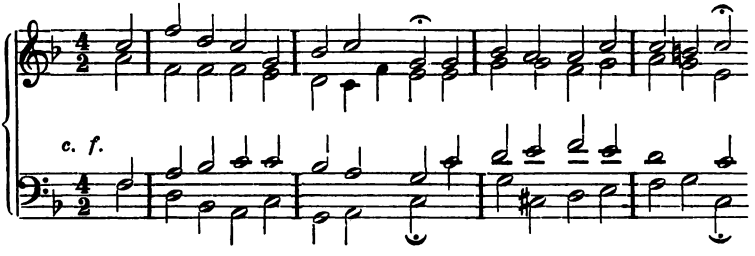
The omission of the third at *b* is occasioned by the leading of the Alto. The preceding chord being the same, the want of the third is not so strongly felt.

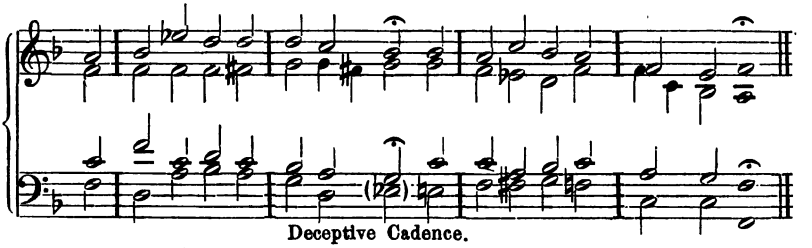
The imperfect cadence through the chord of the sixth, at *c*, is the one best adapted to this case and gives a good connection with what follows. In the last strophe the Soprano is not particularly good; special care must be taken to give the voice a good progression. By means of a little alteration in the Bass the Soprano may be improved; *b* ♭ in the Bass, instead of *g*, gives *d c* in the Soprano.

THE CHORAL IN THE TENOR.

For the Tenor we may take again the key used for the Soprano.

81.

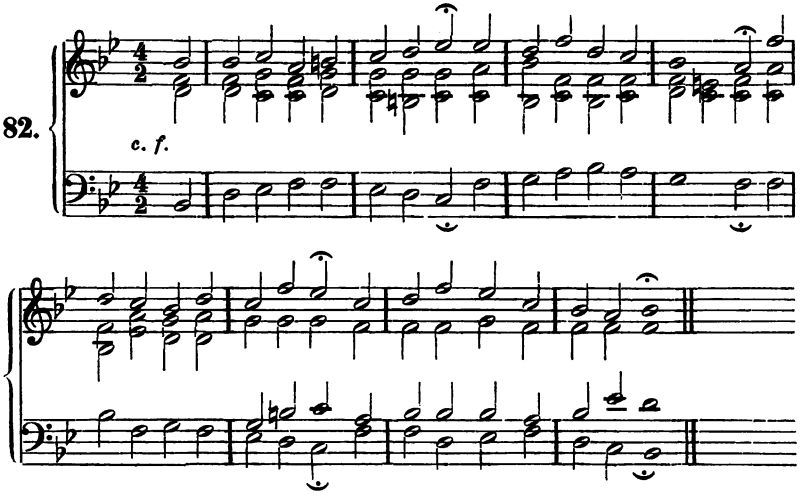




Deceptive Cadence.

As to the deceptive cadence of the third strophe, see the remark on page 55. In modulations, in fact, generally in foreign keys, such a cadence takes us too far away. *It is better, just after the modulation, not to introduce a deceptive cadence.* In this case, however, the connection with the following strophe is good. This treatment calls for no further remark.

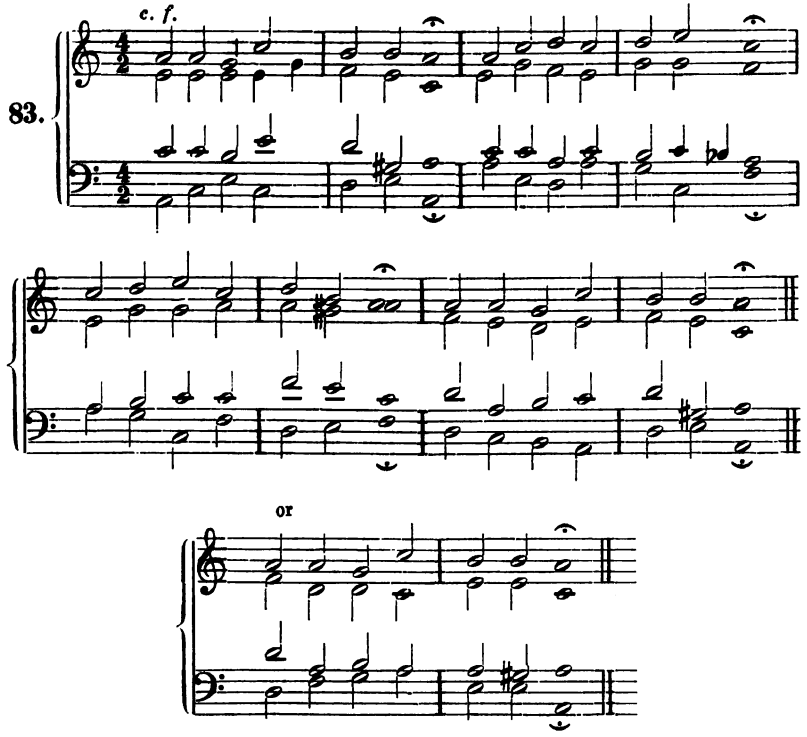
THE CHORAL IN THE BASS.

82.

The nature of the melody is such, that here, because it lies in the Bass no complete cadences can be formed; since, as is usually the case, the closing tone of each strophe is reached by a step downward (*d c*, *g f*, *b♭*), it follows that, as dominant harmony, only the chord of the sixth and fourth can be used, as in the 1st strophe, or (which is more complete), the chord of the sixth, fourth and third (or, as substitute, the chord of the sixth of VII⁰), as here in the other strophes. To use the last Bass-tone as third of a chord of the sixth would imply the chord of the second to precede it; this cadence is good only in rare cases. The half-cadence

would give us the chord of the sixth and fourth as closing harmony, which is not good.

We will next undertake some treatments of a Choral in *minor*. We select for this purpose a very old melody (said to have originated in the fourth Century), which, through its simple power and dignity, asserts itself still, notwithstanding the modern harmony.

The melody to the hymn; "*Nun komm, der Heiden Heiland*" — is conceived in the Æolian key and is peculiar, especially as regards the third tone of the first and last strophes and the cadence-formation of the second.

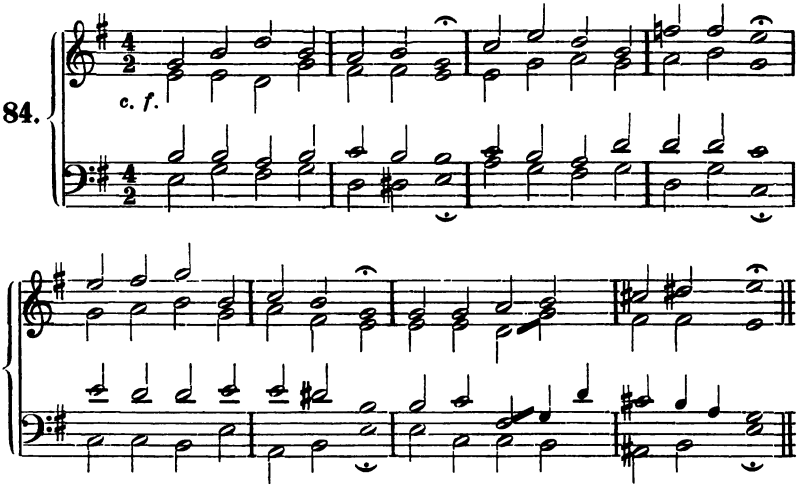
THE CHORAL IN THE SOPRANO.

The close of the second strophe would, in the key of A *minor* (*E a*) give the third in the upper voice. This close is very dull; hence, for this case it is customary to choose the far more pregnant one, in which the leading-tone, instead of going upward, steps downward to the fifth. This progression is not so well adapted for the middle voices and is impossible for the Bass. This strophe-ending is found in a few other Chorals, *e. g.*,

"*Nun lasst uns den Leib begraben*"; oftener, however, there is still another step of a third, *e. g.*, "*Alles ist an Gottes Segen*", *a a e* $c\sharp$ *d e* | $c\sharp$ $\overset{\frown}{a}$. In these cases the close is simply to be formed by the third, the fundamental following afterwards, thus, in this case; E, A, A, or V. I. I.

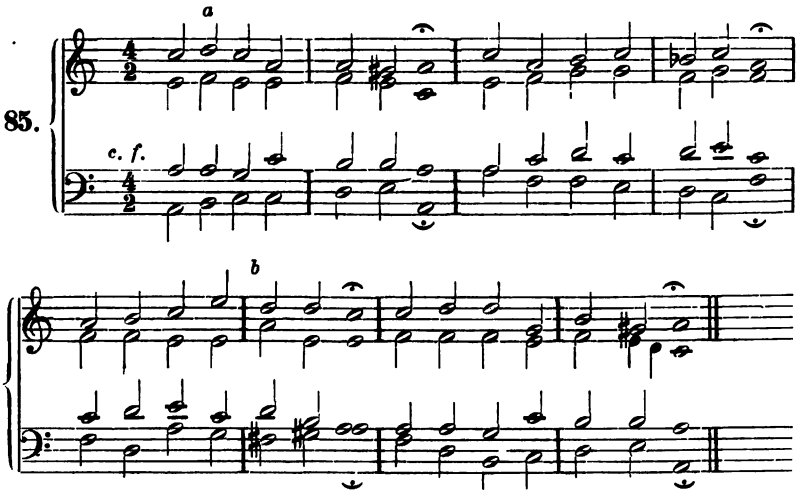
We will take this opportunity to call attention to a close which is much rarer still, a close formed by the skip downward to the fifth, as in the melody, "*Von Gott will ich nicht lassen*", the second strophe of which reads thus; *g* | *a a b b* | $\overset{\frown}{e}$. This, which is really a Bass cadence transferred to the melody, is often found accompanied in the Bass simply by B E in contrary motion; but $D\sharp$ *E* is better, also B $G\sharp$ (6), or a cadence in A *minor*: $G\sharp$ (6) *a*, whereby the Soprano steps from the fifth of one chord to the fifth of the other, which always produces a good effect.

In the cadence used in 83, the passing-seventh, $b\flat$, is of great significance; this it is which renders the close effective.

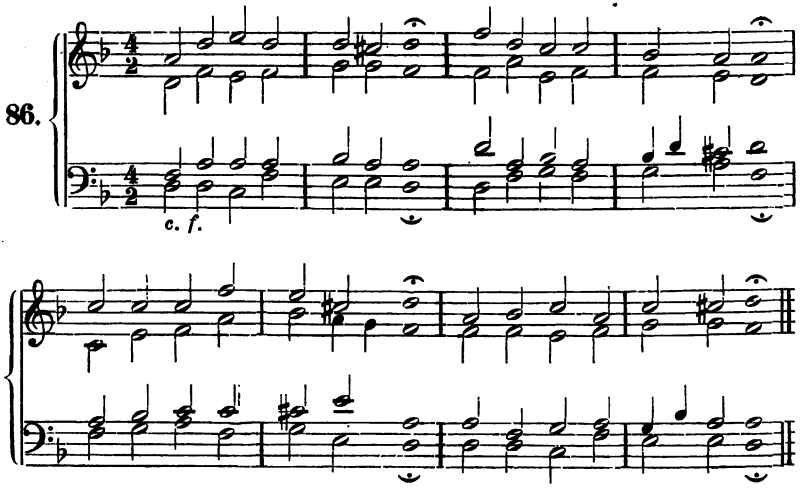
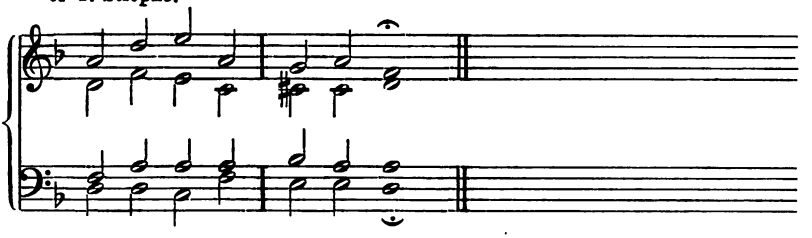
THE CHORAL IN THE ALTO, transposed to E MINOR.

84.

The covered octaves between the Alto and Tenor, in the last strophe, may be avoided by substituting $f\sharp$ *a* (quarters) *d* (half-note) in the Tenor. The somewhat remarkable turn of the harmony in this strophe is — we may assume — compensated for by the melodic progression of the Soprano (minor scale ascending) and by the ensuing cadence.

THE CHORAL IN THE TENOR.

85.

The modulation to C major at *a*, Ex. 85, is rather sudden for a beginning. The only object here was to give the note *G* of the *Cantus firmus* another harmony than had been used at this point. The use of the D major chord at *b* has the same melodic justification as, in the previous example, the C♯ in the Soprano.

The following example of the Choral in the Bass requires no remark.

86.

or 1. Strophe.

CHAPTER VIII.

Treatment of the Choral

IN

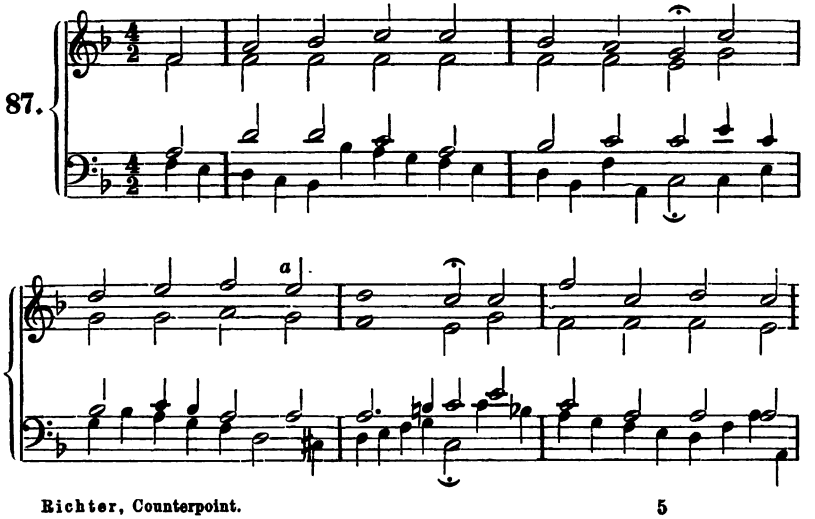
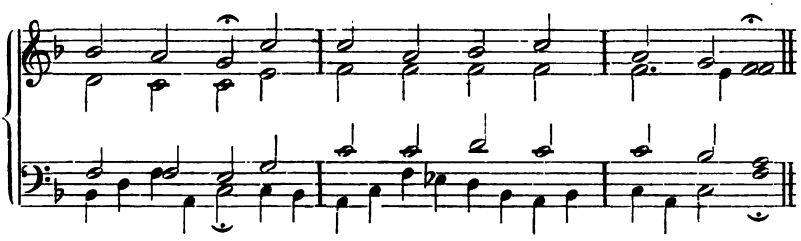
FIGURATED COUNTERPOINT.

We select quarter-notes for the figurated voice (contrasting part), since the Choral moves in half-notes. Thus two quarters will move against each note of the *Cantus firmus*. These quarters, as has been said, may contain both passing and changing-notes. As all that has been said concerning the treatment and application of the quarters applies here, we need only refer to it and proceed to the examples.

THE CHORAL IN THE SOPRANO, THE QUARTERS IN THE BASS.

We select for these treatments the Choral previously worked out.

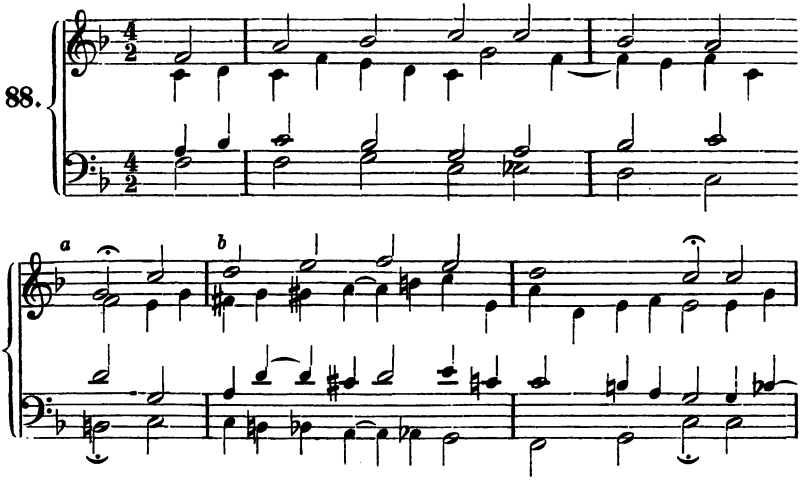
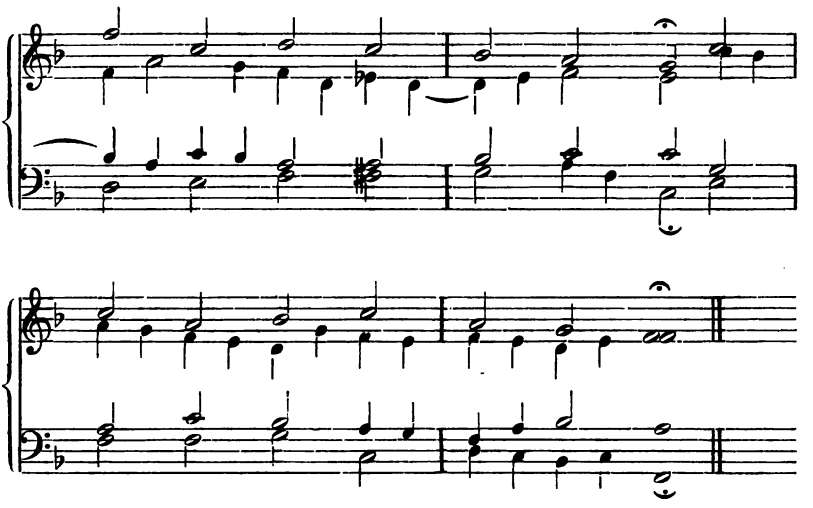
87.



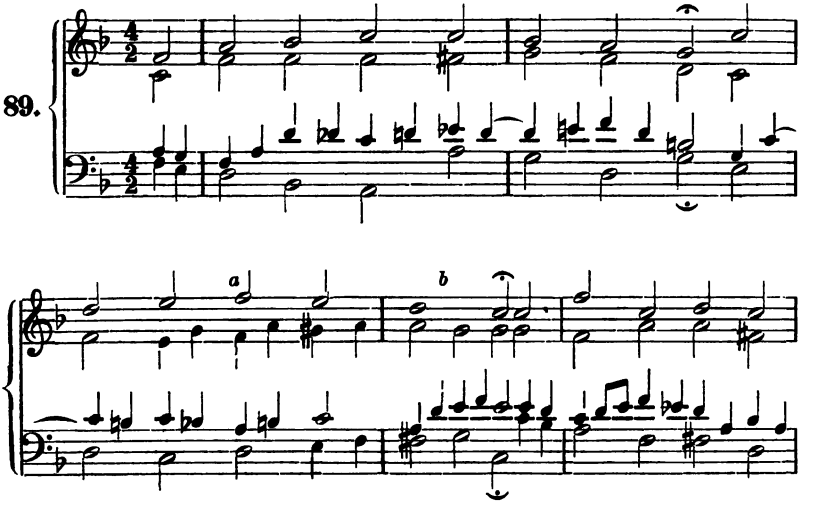
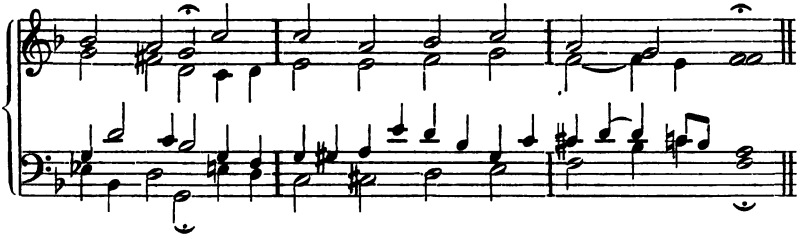
The tendency of our time towards harmonic development often misleads the beginner, causing him to keep up too great a degree of motion in all voices, whenever an opportunity offers for harmonic elaboration. We have said before that this sort of harmonic fulness of detail is opposed to the real essence of Counterpoint. The avoidance of all purely passing- and changing-notes and the conversion of them to a *harmonic* significance, will, even with the most skilful leading of the voices, rarely escape overfulness as its result, being applicable only to slow movements. Let us seek, therefore, in these exercises to keep the accompanying voices *as simple as possible*, as in the previous 1, 3, and 4 strophes. We need not, however, be too pedantic, if a passage compels us to a greater degree of motion, and, in a manner demands it. The Tenor, in the second strophe, is written in this sense, and thus we are to judge of all other similar cases.

Concerning *a* let us call to mind that we have already allowed suspensions to be introduced into the movement in quarters, for the avoidance of monotony. They are very welcome in the right place.

THE COUNTERPOINT IN THE ALTO.

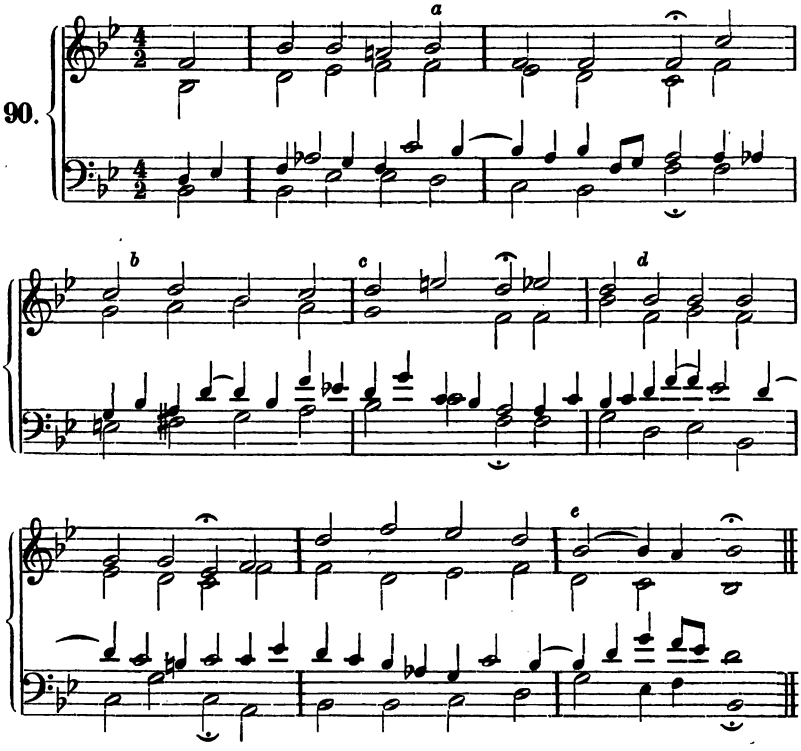
88.

The pause 𝄐 on the chord of the sixth and fifth, at *a*, assumes that a natural progression will immediately follow. The leading of the Alto, at *b*, forces the other voices to greater motion, whereby an excess of harmonies appears.

THE COUNTERPOINT IN THE TENOR.

89.

The somewhat remarkable cadence of the first strophe serves as a half-cadence, and introduces the following strain. The subject of hidden octaves between Soprano and Alto (here created by a skip of a third at *a*) has been referred to at No. 26.

At *b* the dominant chord enters without its third, b♮. I must refrain from giving all the forms of this Choral, but will give a few in which the treatment occurs in other voices.

THE CHORAL IN THE ALTO, THE COUNTERPOINT IN THE TENOR.

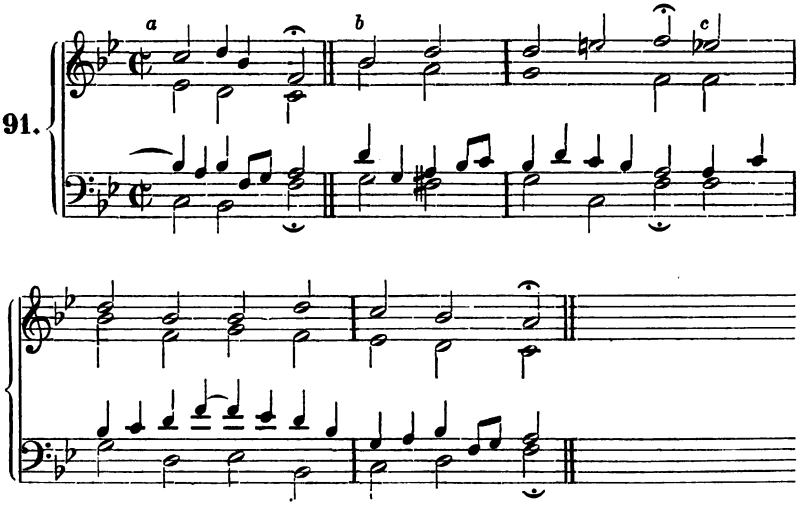
90.

This treatment gives occasion for several remarks.

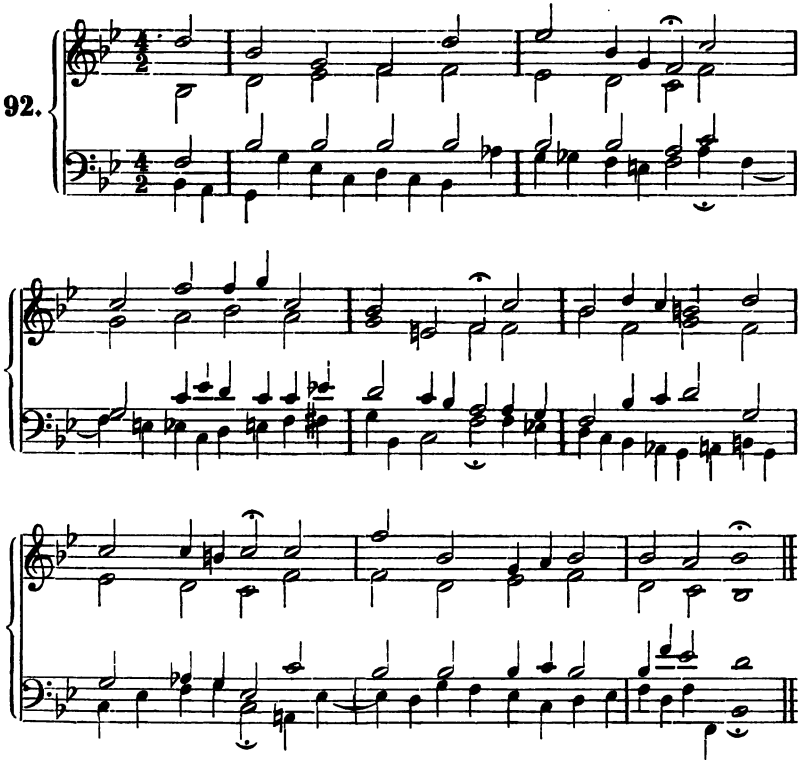
We have spoken in the Manual of Harmony (page 109) concerning the doubling of an interval in connection with a suspension, as at *a*. Here it is the fundamental which is doubled. The faulty Soprano of the following measure may be very easily improved. See No. 91 *a*.

At *b* the Alto and Tenor progress in octaves, a third intervening, a progression which should be avoided as much as possible, although it does no great harm here in the middle voices.

At *c* we have to call attention to the bad leading of the Soprano and Bass. The two major thirds progressing *a whole step* form, in their united progression, the Tritonus, of which we have treated at length in the Manual of Harmony (page 168 *et seqq.*). The correction is very easy, as, for example, No. 91 *b*. Besides the fault just mentioned, the deceptive cadence F 7 *g* has a bad effect, as it usually has where the Bass does not have the fundamental. (See Manual of Harmony, page 81 et seqq.).

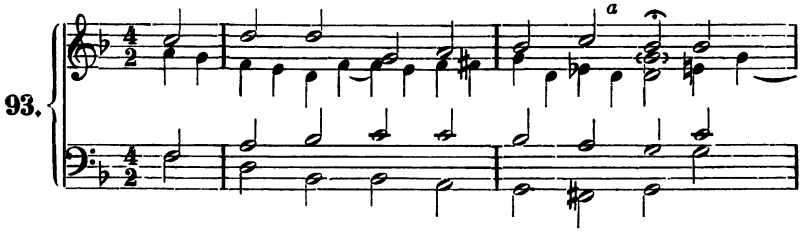
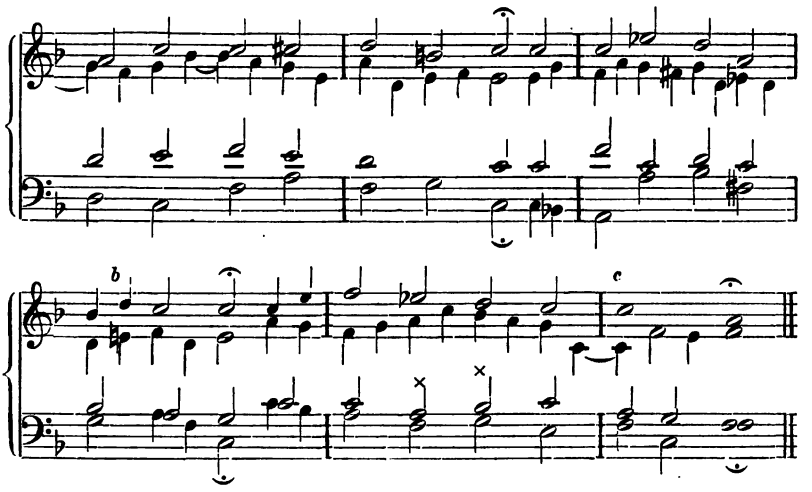
At *d* the monotonous retention of the Soprano upon the same tone is faulty; this is avoided in No. 91 *c*.

At *e* (Ex. 90) the harmony *g* necessitates the after use of two chords to one tone of the *Cantus firmus*. In certain cases a crossing of the voices is allowable, especially where the middle voices are crowded; still it is advisable to be moderate in the use of such means.

THE CHORAL IN THE ALTO, THE COUNTERPOINT IN THE BASS.

92.

The Choral remaining in the Alto, a similar treatment to the foregoing with the Soprano in quarter-notes might be given. Of the remaining treatments a few will be given introducing the Choral in the Tenor and Bass.

THE CHORAL IN THE TENOR, THE COUNTERPOINT IN THE ALTO.

93.

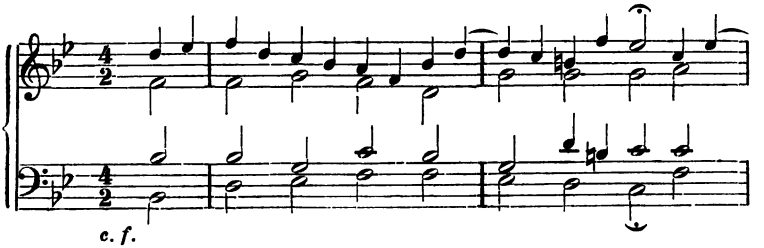
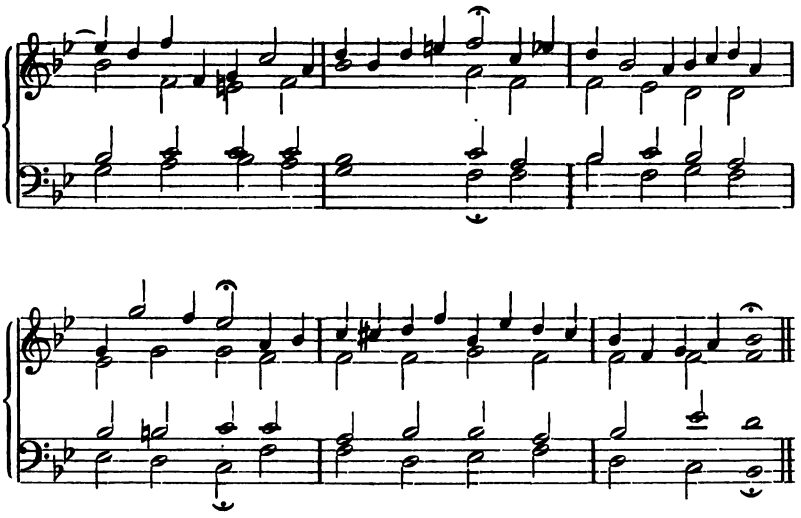


At the close of the first strophe (at *a*) it is better to lead the Alto from *d* to *g*, in order to avoid the hesitation or interference with the movement caused by the repetition *d d*; this notwithstanding that thereby a covered octave results with the Bass.

The movement of the Soprano at *b* arises from the nature of the passage. The *d* following the *f* in the Alto may be considered either as a harmonic tone to the Bass and Tenor, or as a changing-note; in any case this manner of leading is in very common use in connection with the plagal cadence, or, as here, in the half cadence, *e. g.*

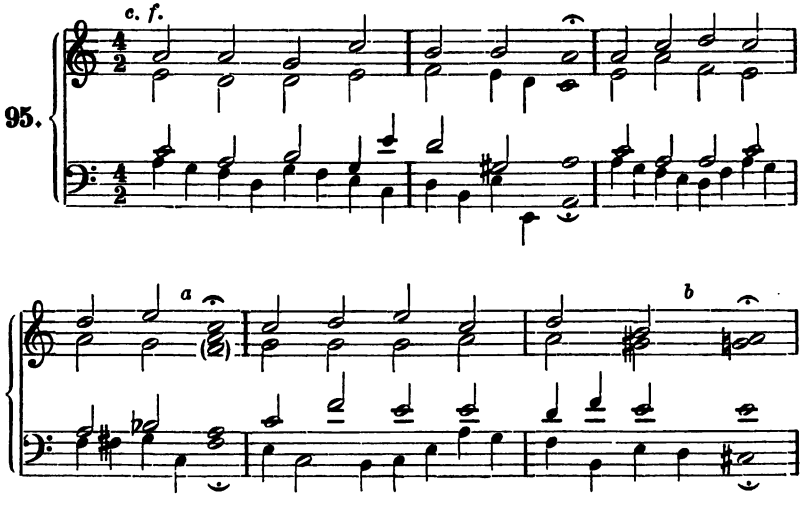
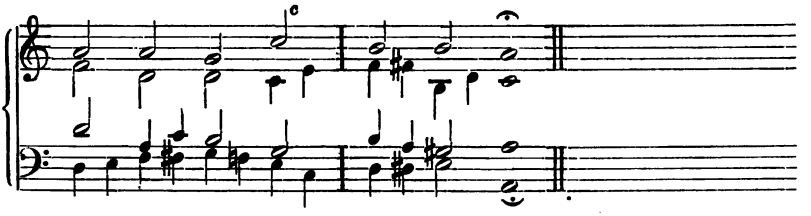
The insignificant close in the Soprano (*c*) may easily be improved by the following leading in quarters, *c*, *f*, *g*, *b*♭, *a*.

THE CHORAL IN THE BASS: THE COUNTERPOINT IN THE SOPRANO.

94.

This treatment gives no occasion for further remark.

We will add a few treatments (in quarters) of the Choral in *minor* — "*Nun komm der Heiden Heiland*", previously worked out.

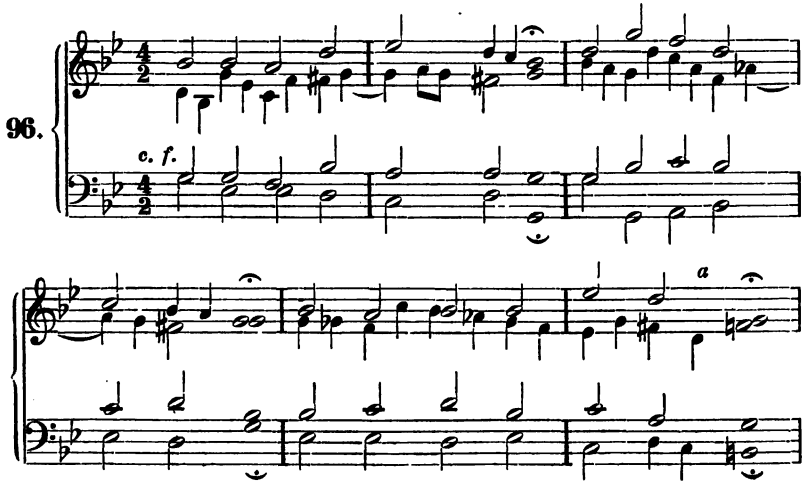
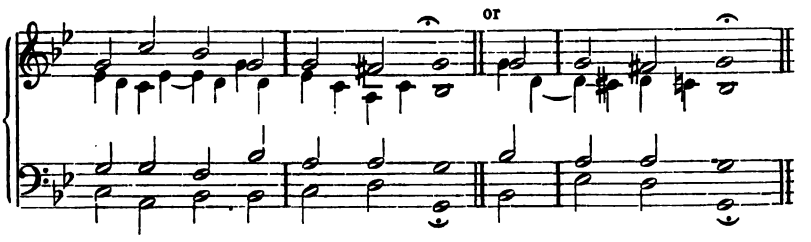
THE CHORAL IN THE SOPRANO; THE COUNTERPOINT IN THE BASS.

95.

As to the cadence at *a*, see the remark concerning No. 83.

Something new is found at *b* in the formation at the close. Upon page 54, where the cadences of the Choral are treated of, it is mentioned that the close may also be formed with the chord of the sixth, although a favorable opportunity for forming it thus is rare. Here we find something similar. Since, however, simultaneously with the formation of the close a modulation is effected through the major triad of A, therefore, to render this still more effective, the dominant seventh (*g*) is added, resulting in the chord of the sixth and fifth upon the hold. In this manner, even a chord of the seventh may come to be used to close a strophe, but it must be so used, that the beginning of the next strophe affords a favorable resolution.

The amount of harmonic motion at *c* might easily have been avoided; but, in that case, what has already appeared (as in the first strophe) would have to be avoided, and a climax is here in place. The performance demands in such cases much expression and a retardation of the time.

We have yet to add,

THE CHORAL IN THE TENOR; THE COUNTERPOINT IN THE ALTO.



At *a* the formation of the close is the same as in the previous treatment, being only in a somewhat different position resulting from the given leading of the Tenor.

Concerning the most advantageous manner of treating Chorals for our present purpose.

The manner of treating Chorals exemplified above demands a few additional remarks.

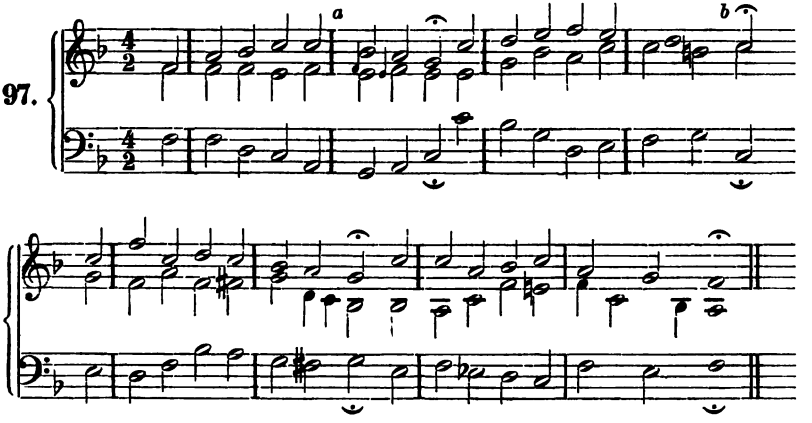
As a matter of course it has been used only for the purpose of contrapuntal exercise. In practical application, its use in this limited way would probably less frequently occur, than with the movement *mixed*, *i. e.*, taking place now in one voice now in another. Our knowledge of this fact must not deter us from practising in the more limited way, because it is exactly from this limitation, coupled with persistent industry, that great security in the most various harmonic successions, and great skill in free harmonic leading of the voices, conformably to harmonic laws, will certainly result. To this end it is desirable to work out many Chorals in this manner, and occasionally one in all the prescribed ways. In the above examples indications only are given, not a full series of treatments in figurated Counterpoint. These treatments may now be worked out in the following manner. Each voice, in turn, will have the Choral — the *Cantus firmus*; to this must be written a treatment in quarters, in each of the other voices. Thus, if the Choral is in the Soprano, three treatments in quarters are to be written, namely, one in the Alto, one in the Tenor, and one in the Bass. In like manner, if the *Cantus firmus* be given to the Alto, quarters are to be written in the Soprano, Tenor and Bass, etc.

If we wish to extend the exercises still farther, and — aside from the various kinds of Counterpoint given — try movements in triplets and in eighth-notes, this also will have its use. Still there is this to be said on this point: the smaller the value of the notes compared with the *Cantus firmus*, the more single, small groups or figures will arise, which in their similarity or repetition exhibit a limitation which frequently deserves to

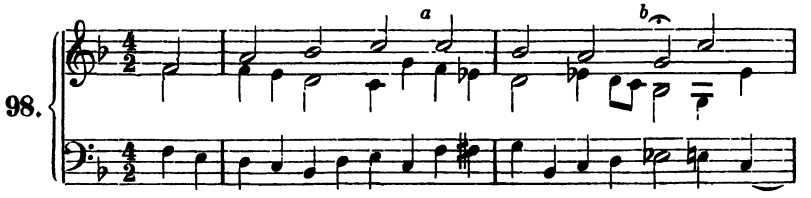
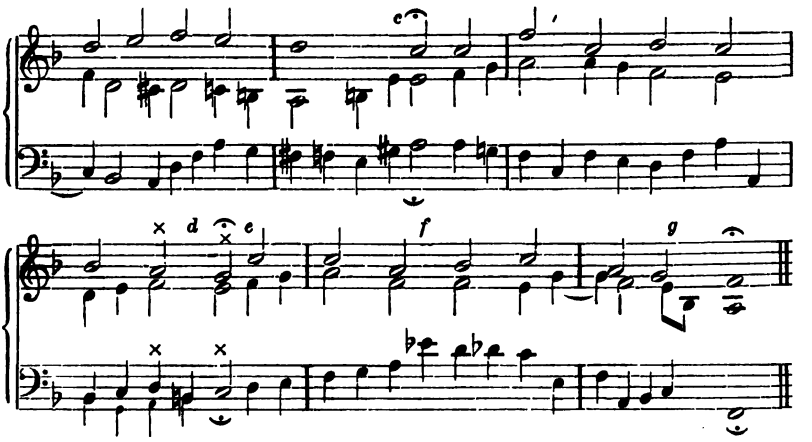
be called monotony. But every thing is justifiable in its place. After our preparatory exercises, this practice requires no introduction; and with sufficient skill and insight, an attempt will show that there is no especial difficulty connected with the work.

On the Treatment of the Choral in the Three-voiced and Two-voiced movements.

After the preparatory work of former exercises in the three-voiced movement, but few remarks will be required here. A few examples will enable us to recognize the formation.

97.

Not to be too strict in holding fast to the half-notes, the above simple and somewhat dry movement may be made to awaken more interest by the use of quarters here and there, where the voice-steps of themselves invite such treatment. Thus at *a*, the suspension will certainly be better than the simple fifth. At *b*, we may call to mind the former remark, that the three-voiced movement frequently ends without the third (see page 44); in order to bring in the third by force, so to speak, a bad and clumsy leading is frequently given to the middle voice. See No. 98, *g*.

Another example, with quarters, is the following:

98.

This harmonically rich treatment requires a few remarks.

At *a*. The omission of the third is compensated for by the following chord. The passage might also be made to read thus in the Alto; *c g a*, or still better, *c. b♭. a.*

At *b*. The cadence in G *minor*, of itself leading somewhat too far from the key, and having, for the first strophe, a rather restless character, has these characteristics augmented through the deceptive cadence. We refer, on this point, to the remark under No. 81.

At *c*. The cadence in the key of the third degree — here *A minor* — proves good, to be sure, as a rule; here, however, it follows immediately the cadence in G *minor*, and is therefore to be condemned.

At *d*. The fifths between Soprano and Bass, with introduction of the half-close, are faulty, because the *b* interposed upon the unaccented part, is insufficient; a better mode would be to lead the Bass through the two eighths *a b*, thus *d* — *a* ⌒ *b c*. The lower leading of the Bass (*b♭ g a b♮*) is also preferable, although here too octaves with the Soprano appear.

At *e*. *To begin a strophe, after a hold, with a passing- or changing-note is always faulty.*

At *f*. Although the ascent of the Bass to *e♭* is not bad in itself, nevertheless the whole passage, to the close, acquires from it so disproportionate a breadth that we must warn the pupil in reference to this sort of leading. The compass embraces about two octaves.

At *g*. Here we must refer to the remark to No. 97. Such a leading of a middle voice, in order to obtain a third at the close is to be condemned.

The *Two-voiced* Choral requires no farther directions; it is treated according to the principles just referred to, which govern the two-voiced movement in general. It will be only necessary to remark that such treatments will differ from those two-voiced chorals, which, written for practi-

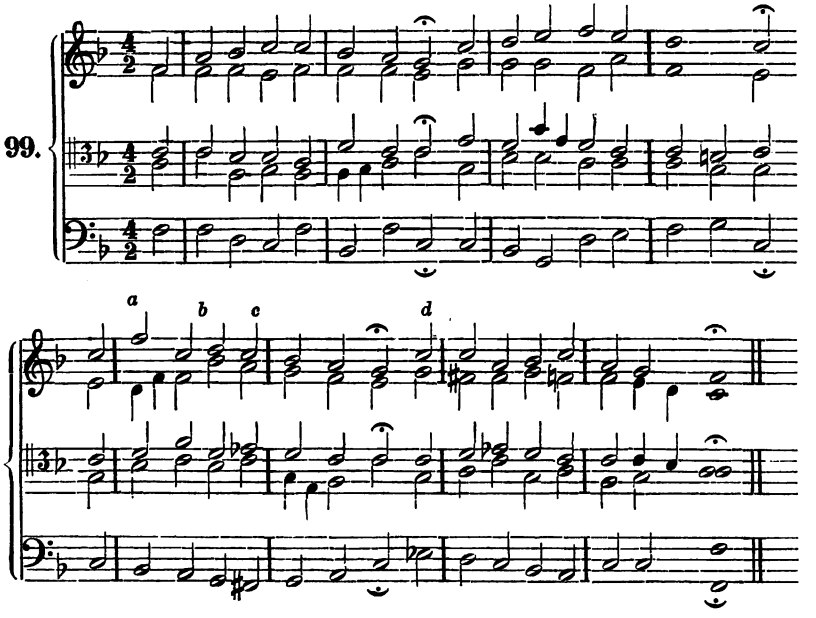
cal purposes and to meet popular needs, require a two-voiced construction, easy to comprehend; and which, particularly in the closes, occasionally deviate from our manner of writing. Although, here, the plain Counterpoint is insignificant, still, through the movement in quarters many an interesting leading of the voices may be attained.

CHAPTER IX.

The Five-voiced and more than five-voiced Contrapuntal Movement.

The two-voiced movement is, indeed, rarely used independently for a whole composition; in which statement, however, we make no reference to certain duos for two instruments, *e. g.*, two violins, &c, the more extended construction of which allows less to be missed than that of our simple two-voiced movement. We use it thus merely for practice; nevertheless in many-voiced movements it will here and there find its place. It is otherwise with the five-voiced, and more than five-voiced compositions; these appear mostly, as whole movements. The full-voiced element and the especial leading of the voices offer much, for the working out of such problems, which is interesting and which shows itself even here in plain Counterpoint, in the simple harmonic movement.

If we adhere to our former manner of treating Chorals, our Choral may be worked out thus:

99.

In the five-voiced movement, one of the usual four voices must be doubled. Any voice may be thus used, but we should select the one, the compass of which is adapted to the passage, or, a choice having been previously made, we must seek to obtain a position in conformity with the voices. In the above treatment it is best to use two Tenors.

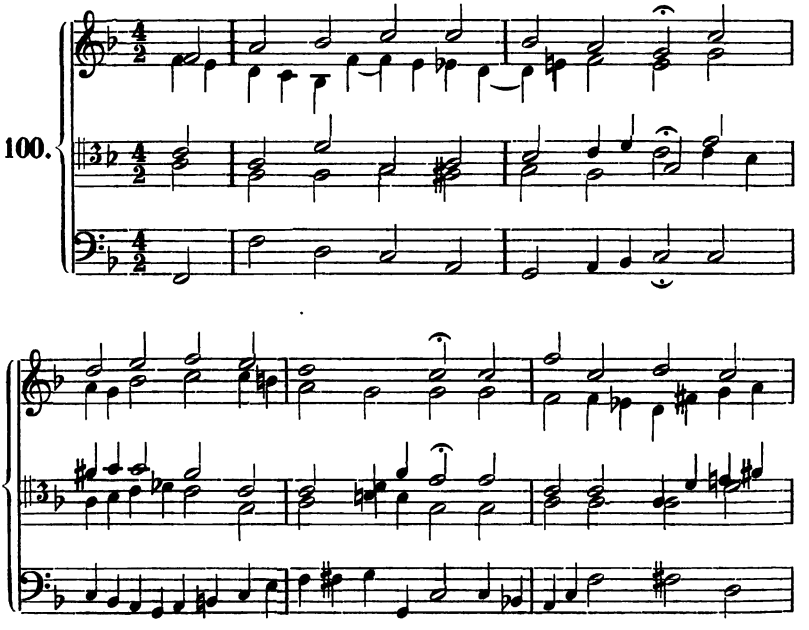
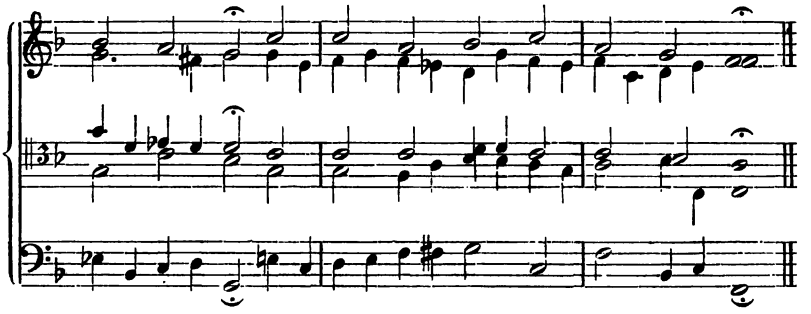
A tone reached by an upward progression or a skip, can rarely be well used as fifth of the Bass, as at *a* and *b* of the above example. In this instance, however, the full-voiced character of the movement renders the effect good.

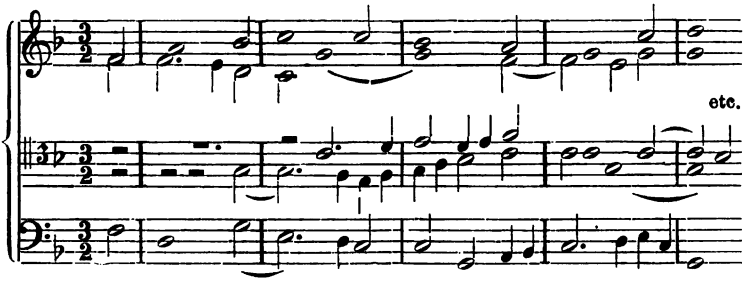
At *c*, the diminished chord of the seventh rarely admits of a good, flowing progression where there are more than four voices: in such cases we must help ourselves as best we can.

At *d*, the Bass enters with $E\flat$, and accordingly, forms a cross-relation with the Alto of the previous cadence. After the pause, this may be done. In older pieces this cross-relation frequently occurs, and sometimes in places where we should not use it at the present day.

In figurated Counterpoint, the movement being in quarters, the attempt to carry it out in one voice — particularly in a middle voice — will be attended with many inconveniences. In order to avoid these, we may divide the motion among several voices.

The following is a treatment of this kind.

100.

This treatment which, to be sure, deviates somewhat from real Counterpoint, and loses itself to a considerable degree in *harmonies*, may still be regarded as susceptible of performance, the movement being slow. In fact it is difficult, in this uniform manner of treating a Choral, to get through without making altogether too much use of harmonic apparatus. The notation of the Choral in triple measure is more favorable to a free movement of the voices. As a specimen of this manner of writing, we here give the beginning of the Choral just treated.

101.

It is easy to perceive from these few measures, that a wide field is here opened for contrapuntal exercises; these we cannot recommend too strongly for the promotion of correctness and ready skill. The exercises are easily given, since any Choral may be noted in this kind of measure. The holds may here be omitted. Since in the following exercises we arrive at a similar kind of work, these hints may suffice.

CHAPTER X.

The Cantus firmus in Metrically-varied Form.

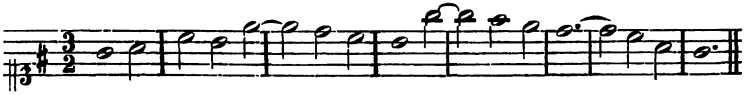
FREE FORMATIONS.

The uniform movement of the *Cantus firmus* in whole or half-notes, as in our exercises hitherto, necessitates a similar movement in the Counterpoint; this uniformity being relieved at most by ties, because, in the absence of a counter effect, every arbitrary alteration easily produces an interruption. Although this method is adapted for the contrapuntal treatment of the Choral and similar pieces, it is evident that aside from these: *i. e.*, wherever else Counterpoint is applied, other and various kinds of metrical formations are presented, which require, for the most part, a correspondingly different formation of the Counterpoint.

Let the theory, especially the theory scientifically treated, confine itself within its own limits and keep all practical considerations at a distance; yet the propounding of theoretical principles leading directly to practical instruction — which is the intention of our book — will necessarily recall our attention constantly from the domain of the abstract to the practical application of the principles discussed. Hence we adopt among our exercises formations of a mixed kind, without losing ourselves in the broad domain of the practical possibilities: but to this end, again, certain limits must be observed.

Wherever, after the attainment of security in simple exercises, still greater advancement is desired, I have found these free formations in triple measure decidedly conducive thereto. The exercises will resemble that in No. 101; but there the Choral still appears in a uniform movement, whereas our next exercises do not hold fast to this uniformity.

To make this still clearer we here give a *Cantus firmus* formed in this manner.

102.

This still simple melody yet affords considerable variety as regards metrical construction; so that it not only — like our first exercises — serves as a sort of prop (staff), whereon the Counterpoint is supported, like arabesque work, but it also takes part itself in the varied (oscillating) lines of the Counterpoint.

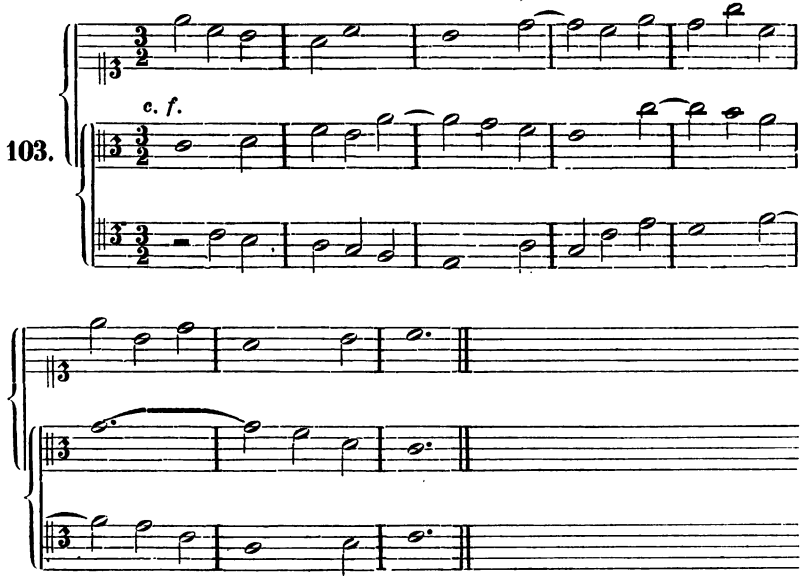
In the treatment of these passages I find it well to adopt a course different from the one pursued hitherto, and to take the two-voiced move-

ment as the starting point. The reasons for this lie partly in the nature of the movements themselves, which, in their varying motion, bear more of a harmonic impress, though merely two-voiced, than did the former ones. Another object is to give room for the freest possible independent movement of the second voice.

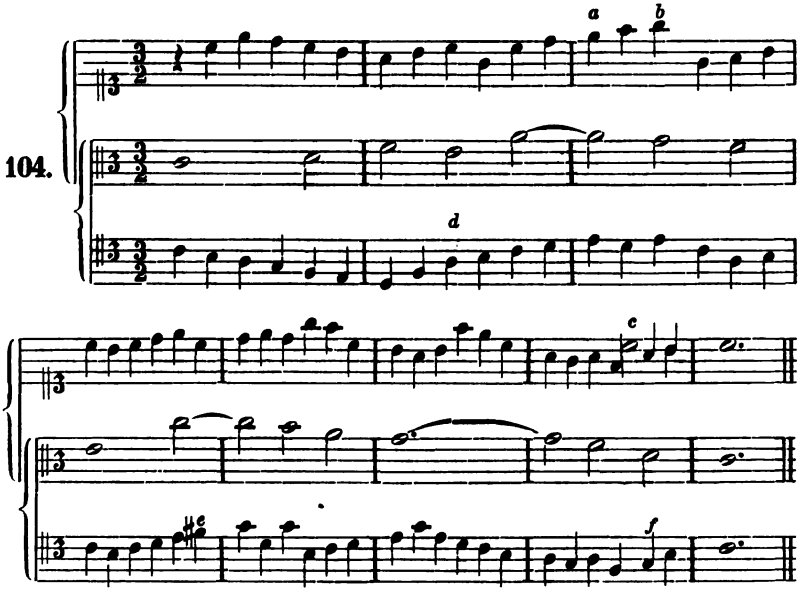
The Counterpoint may be of two kinds; in half-notes and in quarters.

In the formation of the *Cantus firmus* it is not necessary that the Counterpoint should throughout be formed of half-notes; on the contrary, it will materially increase its independence if whole-notes appear wherever, in the given voice, a number of half-notes occur in succession. *The formation of the Counterpoint must bear a melodic-metrical resemblance to that of the* ***Cantus firmus****, without, however, being entirely like it.* The examples found below may serve to make this clear.

Since it is possible to write a Counterpoint either above or below the given voice, we will use, as given voice, No. 102, in the Alto transposed to C major. Above this a Soprano is to be added, and, below, a Tenor, which then, of course, form two different movements.



The movement in quarters is, of course, to be maintained throughout. Here follows an example.

104.

Bare fifths and octaves, as at *a*, *b*, and *d*, must always be compensated for by a good progression.

At *c*. Although the seventh-suspension *c* may be used here, yet to strike the *c* as bare fifth to *f* is not so good as the leading *a f a b*.

At *e* the diatonic progression *f* may also be used; $f\sharp$ (considering what our ears are accustomed to) sounds more definite, and the modulation to G *major* lies near enough.

At *f*. On account of the progression of the *Cantus firmus* the cadence of the lower Counterpoint cannot here be improved.

These studies are now to be continued until a correct and melodically good leading of the voices is attained.

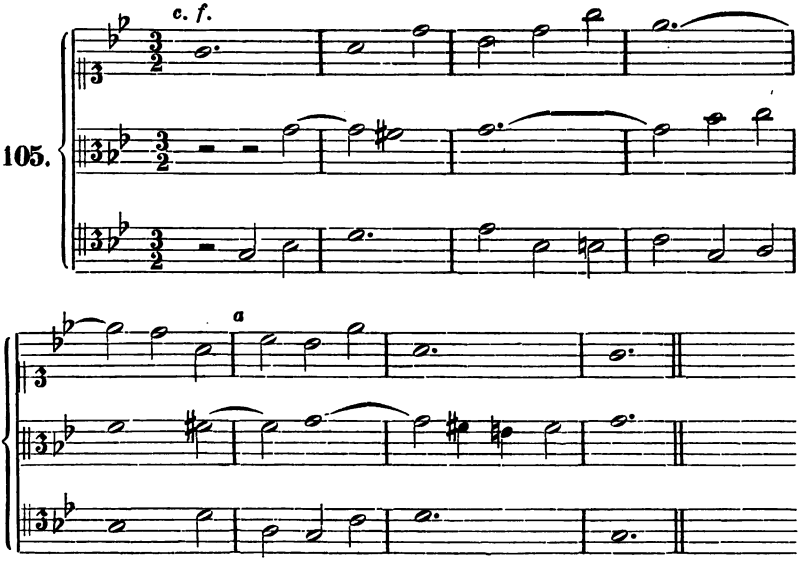
The Three- and Four-voiced Treatment of these Exercises.

Here we must refer first to Chapter XXIII, page 195 of the Manual of Harmony. The exercises found there belong to the contrapuntal domain and to the particular class under present consideration.

REMARK. During the preparation of the book referred to, and in connection with the harmonic treatment of a more extended melody, it became necessary to present as basis, some examples of this kind of work, reaching over, necessarily, into the domain of Counterpoint.

For farther instruction in the treatment of these exercises, we give still another example.

THE CANTUS FIRMUS IN THE SOPRANO.

The choice of the two voices to be added will be governed by the compass of the passage, or movement. If, as is natural in this case, an Alto is added, then the choice has to be made, according to circumstances, between Tenor and Bass. The first treatment in half-notes is as follows.

The principle; the new measure should bring with it a new harmony, is so founded in the nature of rhythmical progression and accentuation, that it must be received as the rule. If we examine the entrance of a new measure, we shall find that the harmony of the preceding unaccented measural division is closely connected with it and forms the transition to the succeeding accented chord. (Passages in which the same harmony is continued through several measures are not to be considered here). But to a decided progression two different harmonies are always necessary, whereas one and the same harmony, even if used in an altered position, often causes us to feel a want of accentuation or even a stagnation or hesitation.

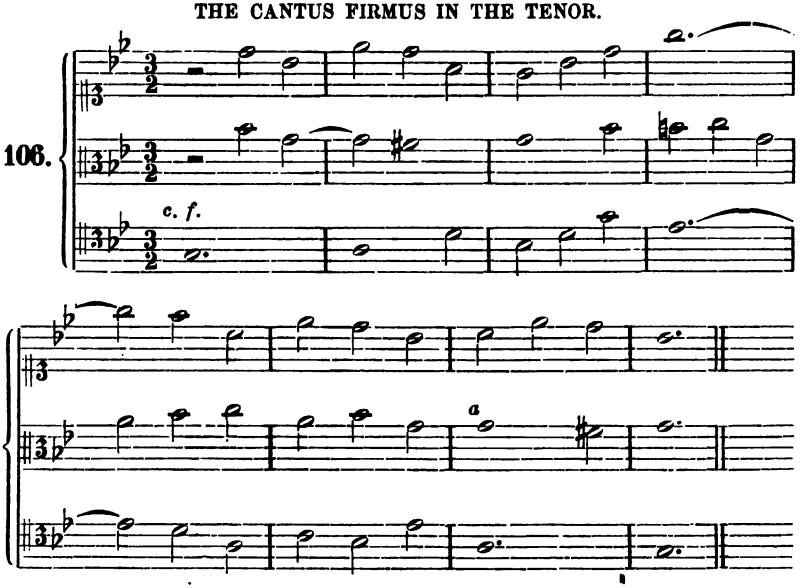
If, however, we are forced to use the same harmony in this place (that is, continue it after the bar), then the want of progression must be compensated for by decided steps of the voices. Such a case is found in the above example, at *a*. Here, to be sure, the same chord is not used, but in this key, *D* and $f\sharp^0$ are so like in character, and sustain so nearly the

same relation to the following chord, that only the decided progression of the Soprano and Tenor renders the want less apparent.

REMARK. Cases in which the musical accent is transferred to the latter division of the measure (shoved out of place, as it were) cannot here be considered.

THE CANTUS FIRMUS IN THE TENOR.

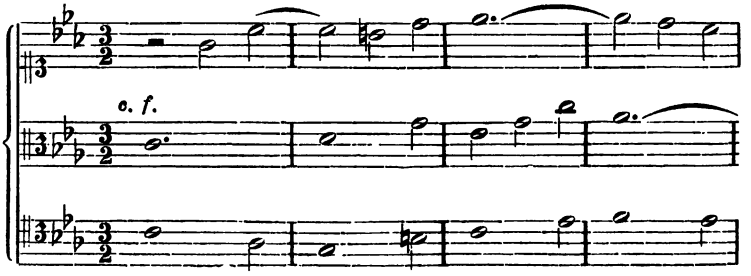
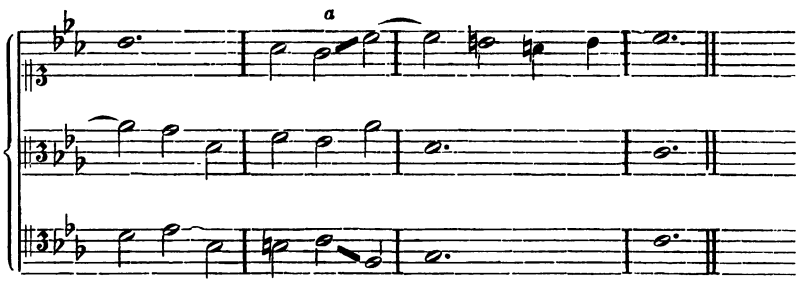
106.



The disturbed balance between preparation and seventh (See Manual of Harmony, page 71 *et seqq.*) in the Alto, at *a*, may at least be compensated for, in so far as it can be, by omitting the tie. By accenting the long note, or by again striking the tone after the tie (here *g* | *g g*) such cases may be improved, if unavoidable.

THE CANTUS FIRMUS IN THE ALTO.

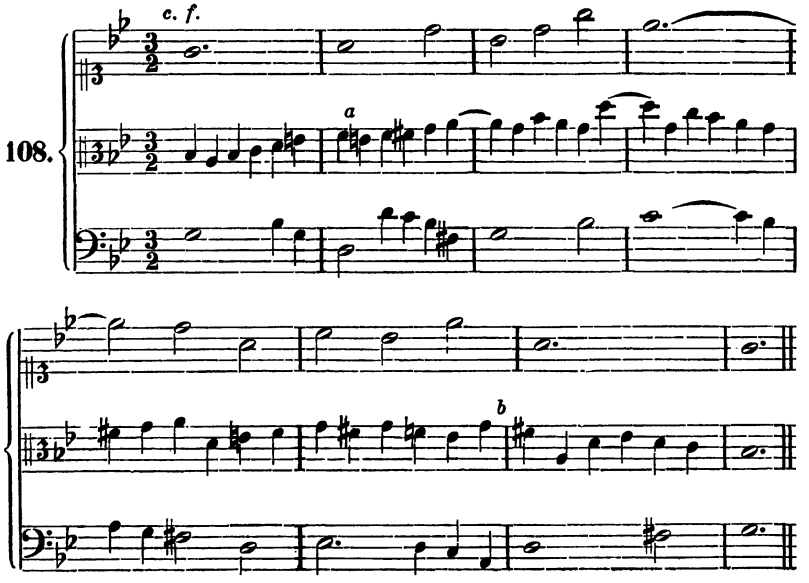
Transposed to C minor.

107.

At *a*. Fifths in contrary motion between outer voices do not form a a good leading of the voices. The above might easily be avoided by the following leading of the Tenor, while the other voices remain: *b*, *c* $a\flat$ | $\overset{6}{5}$ *f g* - | *c*. See Manual of Harmony, page 201.

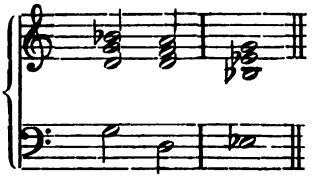
The Counterpoint in Quarters.

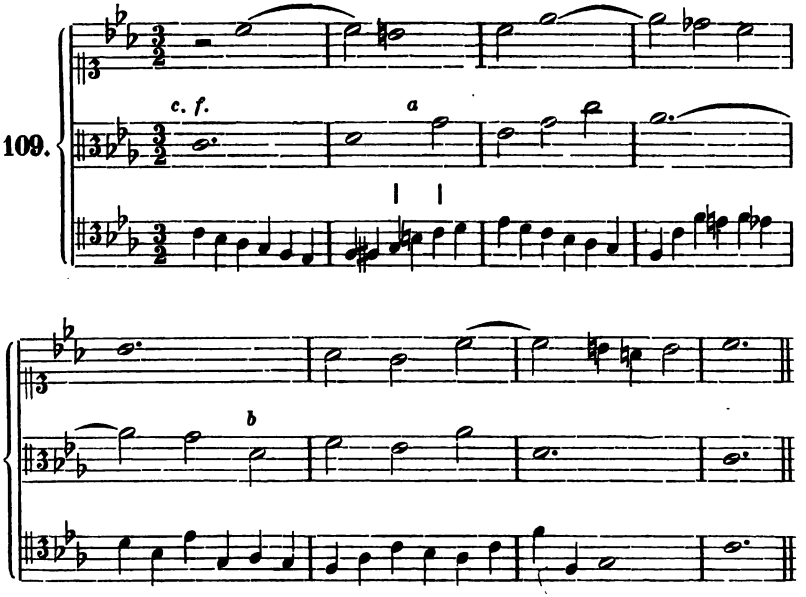
In practising the movement in quarters, the exercises may be given out thus: — To the *Cantus firmus* in one voice, write two exercises (in each of the other voices in turn, quarters throughout), or divide the motion in quarters between the two voices.

We here give some treatments of the previous exercise.



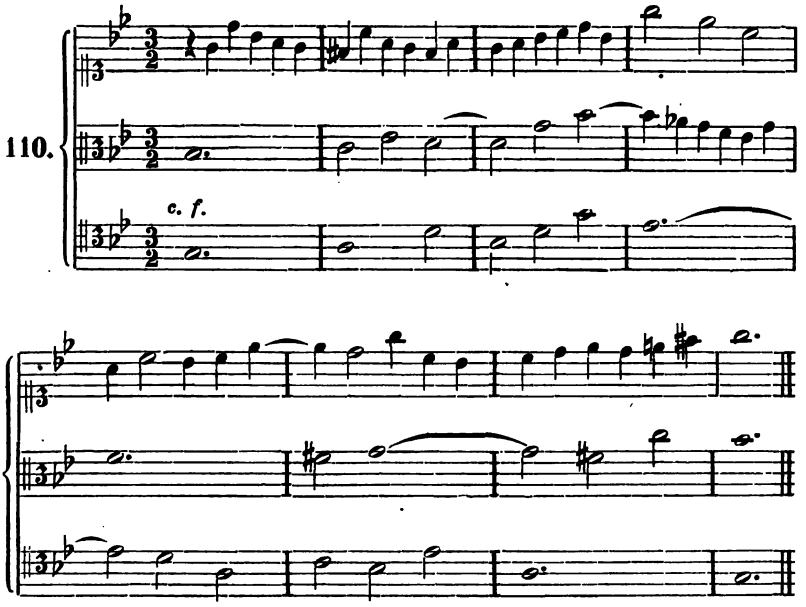
At *a*. The fifth degree as *minor* triad often sounds strange, since, according to the modern system, we are accustomed to the dominant as *major* triad. Only in a few chord-connections does it often occur as *minor* triad, *e. g.* in connection with the sixth degree,



The seventh struck free (at *b*) is justified by this, that the *G* in the Alto asserts itself as fifth of the C *minor* triad, and the following *a* in the Bass is rather the consequence of the leading of the voices used to avoid a hesitation which would otherwise occur at the *c*.

The latter of the two successive fifths in the Alto and Tenor at *a*, has no harmonic significance, since the *c* of the Tenor only appears in passing, still it produces a bad effect. The passage at *b* would be clearer if the Alto could make the progression from *d* to *f* by means of the two

quarters $d\ e\flat$; this has not been done here, because we would not alter the *Cantus firmus*.

The following is another treatment.

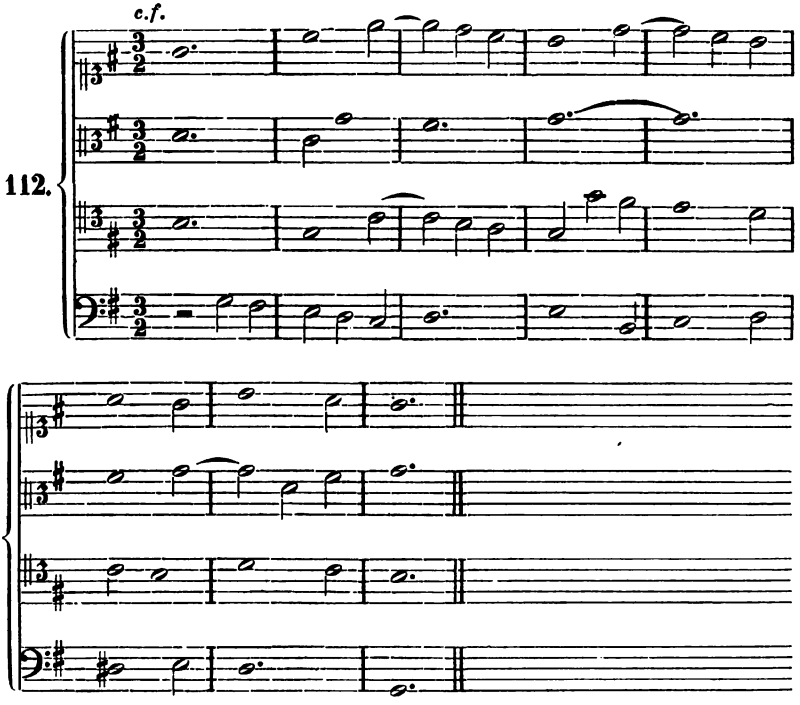
110.

This treatment requires no explanation.

We pass now to the *four-voiced* treatments of this class, and show the procedure in a few examples.

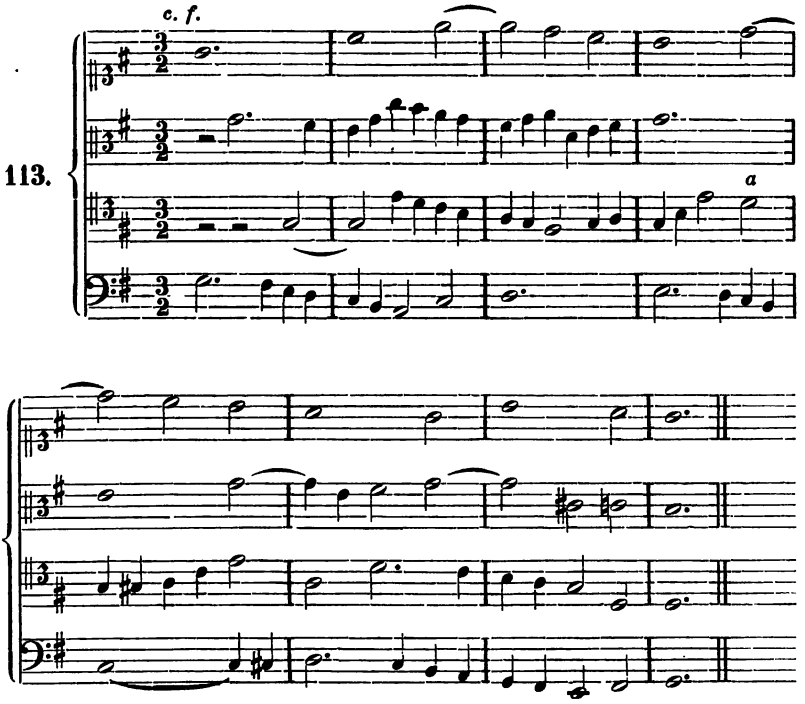
Especial rules are not necessary here; they are, as everywhere, those of the pure four-voiced movement. The chief point always remains the melodically independent leading of all voices, or, in other words, the freedom of the motion of the voices combined with a lawful harmonic progression of the whole passage.

For the practice of this we give the following exercise.

111.

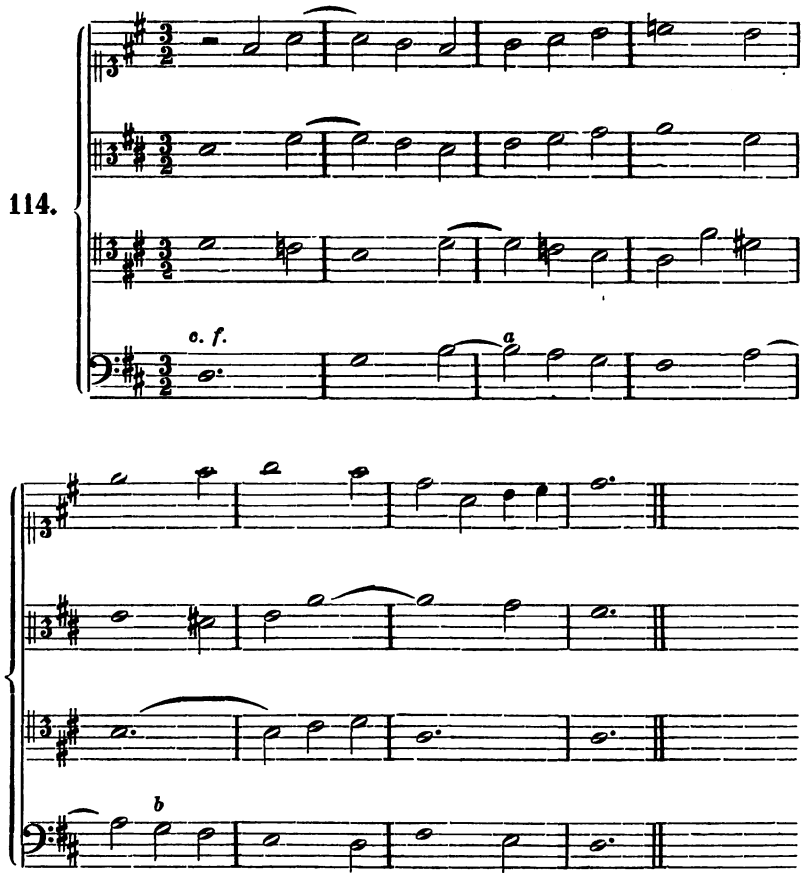
This *Cantus firmus* is first to be worked out simply, *i. e.* retaining, in the other voices also, the motion of the *Cantus firmus* in whole and half-notes, endeavoring at the same time, to make it as free as possible. Here it will be well always to see to it that the motion in half-notes be constantly maintained in some one of the voices, because a whole note occurring in all voices simultaneously, easily produces an interruption in the quiet progress of the passage.

The more voices we employ *independently* in a movement, so much the less room have they for their individual free development, and, if only for this reason there will be some one of them destined rather to fill out the harmony than to assert a contrapuntal significance. This is here the case with the Alto. But this subordination of a voice, which, in itself, is not faulty — will not always occur, and frequently the passage, without over-fulness, takes on quite a different form, as we shall see in what follows.

We add, at once, the treatment in quarters, which may be worked out either in each voice by itself, or, as here, with a distribution of the quarters among all the voices.

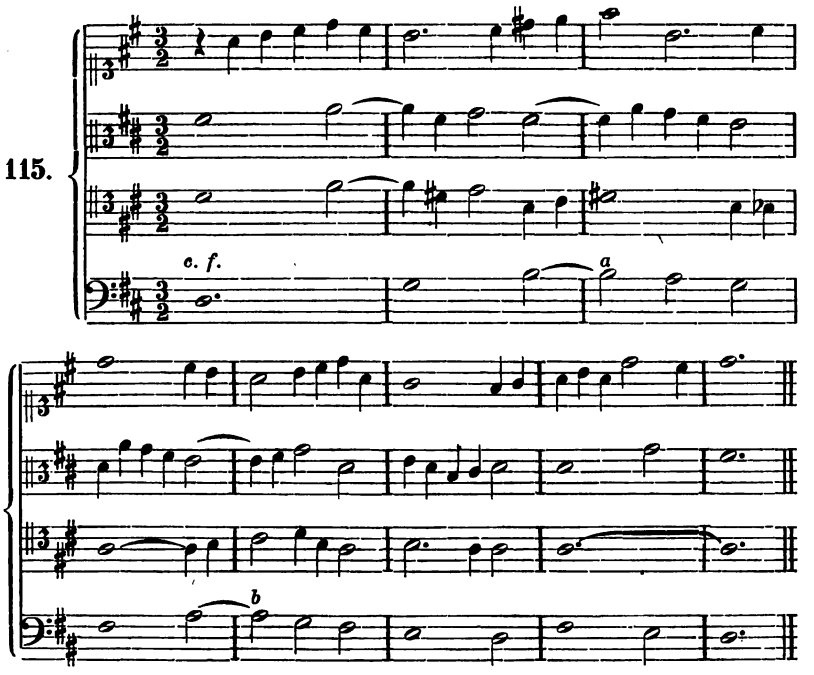
113.

The case at *a* contains parallel seconds or ninths between Tenor and Bass: these always have a certain harshness. There, the harshness is ameliorated by the simultaneous skip of the Soprano to the *d*, which is unobjectionable, considering the leading of the Bass.

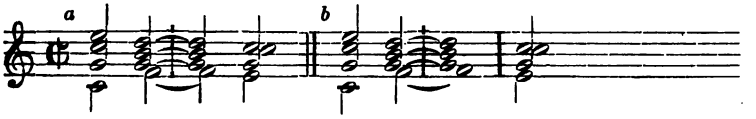
The cadence of the movement differs from that usually employed, and is rather a modern one on account of the leading of the Alto, which has, here, more of a harmonic, filling, character, than of a melodically correct one, since the diminished fifth $g - c\sharp$ leads naturally to *D*. The movement of the Bass in the third measure from the end, required a farther extension to avoid a hesitation consequent upon the repetition of the *G* triad; thus the cadence arose of itself.

Of the transpositions of the *Cantus firmus* into the other voices, we will give an example in the Bass. To conform to the compass of the voices, we put it in D *major*.

114.

If the *Cantus firmus* contains many ties, its treatment in the Bass is not always easy, since not every suspension is suited to this part (See Manual of Harmony, page 111). In the above example, both of these connections are used: the first time in a chord of the seventh *e* 7 (a); in the second instance, as suspension of the third of a chord of the sixth, in which form it appears *least constrained.* The peculiar position of the chord of the sixth, fourth and third, at *a*, is produced by the progress in contrary motion of the passage in thirds; this also explains the particular progression to *f*♯. Whether we regard it as the chord *e* 7, or as a transient chance formation, the passage will have its justification and effect on account of its logical melodiousness.

An example, with the motion in quarters, is as follows.

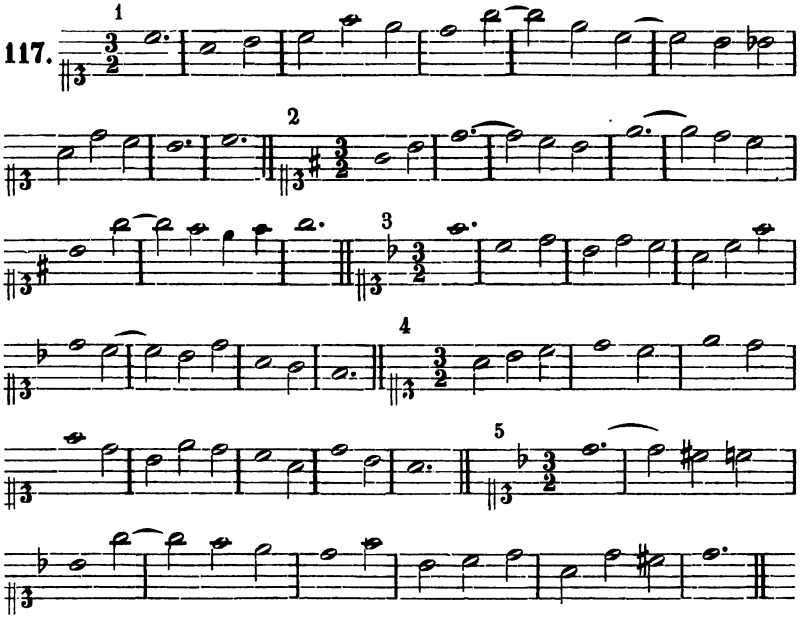
115.

Here, also, the two tied notes in the Bass give occasion for remark. They are treated neither as suspensions nor as belonging to chords of the seventh, as above, *but they form one and the same harmony*. It has already been said that the accented part of the measure (hence especially the first after the bar) demands a new harmony, to which the preceding leads, and with which it stands in the closest connection. This being adopted as the rule, we must complete the statement of it by observing, concerning its exception, that, in case of the retention of the same chord after the bar, a balance must be obtained through the *equal value* of the two tied notes. That is to say, in this case (as in the preparation of a seventh, or a suspension) this preparation must not be shorter than the following tone, but it *may* be longer. (See Manual of Harmony, page 71). Thus *a* would conform to this principle, but *b* would not; and would, therefore, not be commendable.

116.

The duration of the chords in Ex. 115 is different in the two cases. While at *a*, the harmony of B continues through three half-notes, giving

the proportion of 2 to 1, the harmony of A, at *b*, is held through two half-notes. In both cases, however, the lack of accentuation is compensated for by the motion of the voices, and the change in the position of the chord thereby obtained. In the first case (at *a*) the longer duration of the chord is also relieved by the fact that, although it remains longer in force, still, through the progression of the Bass to the seventh *a* the balance is after all maintained in the tied notes themselves.

Want of space forbids our giving examples of a treatment of the *Cantus firmus* in the middle voices; in their stead we give some exercises to be worked out by the pupil.

EXERCISES FOR TREATMENT.

117.

We particularly recommend that these exercises, like the former ones, be transferred to all the other voices, whereby, as regards the Alto and Bass, other keys are to be selected. This kind of work tends greatly to advancement.

Retrospective Glance at our Past Studies.

Before we take leave of the study of simple Counterpoint, we take one more retrospective look at the path upon which we have entered, in order

to gain a view of what has been thus far reached and acquired. The standpoint which we have now attained, already admits a more extended view, and a look at a road over which we have travelled, ever affords a certain sense of rest, and a satisfaction well calculated to encourage us to farther persistent effort. If we cannot as yet see clearly the distant goal, nevertheless, the labors in which we have been successful through the skill already attained, will give us such presentiments of existing excellence and of a nobler style, which now lacks only the application in a more extended form.

Armed with the complete knowledge of harmony and the laws of its connection, we began, with these as a basis, the free development of the voices in the simplest kinds of movement, which are adapted to make us acquainted with the technical mode of future procedure. Here there were no flowers to pluck; the way, sterile and barren, with a very restricted view, was tedious enough, and the only satisfaction consisted in the pleasure of having completed difficult and troublesome tasks. The blooming land of musical poesy still lay far in the distance, invisible to the view. Happy he whose powers, without real refreshment, refused not to press unceasingly forward; in whose breast not only the sense of duty to be fulfilled and of entire trust in the guidance has remained alive, but to whom the instinctive right feeling has been vouchsafed; the realizing sense that every work of art is, after all, only made up out of single elements, which, in themselves insignificant, beget, in their combination only, the Art-Life; that single word-combinations do not, in themselves, make out the spiritual contents, but that they are, nevertheless, necessary to its expression.

The passage of the first boundary line brought us more pleasurable work. The Choral, in its simple dignity, its noble tone-language, its consecration, already gave us a whole and not mere fragments; in and with this whole the single elements might attain to a more definite worth. Here there already lay a certain satisfaction in the labor itself, in the completion of a whole. The mechanical and seemingly aimless and purposeless working took a more definite direction. However much it was still restricted by the fact that it was dealing with an established school-problem, it could still approach to an artistic intention and treatment. True, the attainment of technical skill still remained our chief aim and consideration; but, without this, there is, in fact no possibility of an unrestricted free treatment, one having in view only the artistic purpose.

But however comprehensive such a Choral treatment may be, the field ever remained a small one compared with that of the numerous forms of composition in general, such forms, even, as chiefly exhibit the application of Counterpoint, or rest upon it as their foundation. Although we shall seek constantly to approach nearer to these forms, still, for the school,

for the actual studies, we must draw a certain line, if only because it were impossible, even were it advisable, to exhaust all the forms. To practical composition is to be entrusted the farther completion, the application of the various forms. Hence we return to those small problems which make no further demands as to method, but we extend the metrical formation of the melodies, not to the unlimited, arbitrary, but only so far as their variousness still affords us opportunity for simple contrapuntal voice-leading.

This was our third class of contrapuntal exercises, and within this small domain may still be gathered an abundance of blossoms, if only we know how to find and to pluck them. A long experience has convinced me of the usefulness, the improving tendency of these in themselves interesting exercises, and hence they have already been pointed out and recommended in the first edition of the Manual of Harmony.

There is something still to be said concerning the actual goal at which we aim, or rather, concerning the relation, the connection between these labors and the practical application. This may as well be said before we begin the studies in double Counterpoint, as later, since in reality double Counterpoint is nothing else than a particular application of simple Counterpoint.

The end and aim of all these studies can be nothing else than actual composition, or an understanding of composition in general. In both cases the contrapuntal studies lead us by a *straight* path to the composition of the fugue and pieces of similar character; indirectly, however, to the composition of pieces of all other classes. Concerning the first path, there is nothing further to be said here, except that one should not let himself be disturbed in his studies, but await the time of maturity (in scholarship) in order to be able to enter upon greater tasks of the kind. But if the question be one of strong impulse, or desire on the part of the student to attempt other kinds of composition, then the enquiry will arise: in what relation do these theoretical studies stand to practical composition: how may the two be combined; should one compose during the period of study; and, in general, what is the right time to begin?

We have already, on various occasions, referred to the relation of studies to composition. Since a composition has a greater compass than a mere study; since, in fact, it should not consist of a mere series of different ideas, a first condition of its successful prosecution is the knowledge of the laws of logical form, the ability to develope an idea, all of which could not result directly from our studies thus far. Again, in a study we generally develope only *one* kind of formation, which is rarely the case with composition: on the contrary, many kinds are introduced, by turn, at appropriate places. If, therefore, the ability to compose is to be the result of the theoretical studies and by them begotten, we have not yet

arrived at a standpoint favorable thereto. Notwithstanding all this, attempts at composition, even at this point, are not to be unconditionally condemned. *Where there is real musical talent, and, especially, the ability to think and feel musically — not a mere delight in imitation and a vanity, which are often mistaken for real talent — then, attempts at composition may be made at any time; during the period of the more severe studies, however, they must take a secondary place, and as far as possible, be analogous to these studies.*

It is concerning this last point that we have here to speak in brief. If we observe our first abstract exercises and compare them with any short piece of music, whether song or piano-forte piece, we shall probably find scarce a trace of analogy between the two, except, perhaps, in the harmonic structure; and yet such pieces may exhibit — if not in their general character, at least in single features — the freedom and development of the voices obtained by means of Counterpoint. A song with piano-forte accompaniment will, to be sure, give us little else but harmonic figures in this accompaniment, but still, here and there, a finer leading of the voices will appear, which can have its origin in nothing else than contrapuntal formations. The application, however, of the latter, is found in good piano-forte pieces of the present day, even those in the smaller forms, more often than in the song. Accordingly in these we find something analogous to the previous studies, which the pupil may attempt.

But the work best suited to our present standpoint, is the composition of the *four-voiced song* (commonly called "four-part song"). Here we find the accustomed element, the accustomed limits: here also what belongs to composition exhibits itself in the simplest form.

It would be too great a digression to speak, here, more at length on this point; we content ourselves, therefore, with these hints. That here the laws of Form are to be applied is evident, and these require a special study, unless we wish to resign ourselves to follow the chance suggestions of an undisciplined fancy, which certainly often deserve to be called nothing less than wilful, preposterous.

After these general observations we pass to the consideration of double Counterpoint.

PART II.

DOUBLE COUNTERPOINT.

It has been before remarked that the technical expressions in music (derived in great part from a past age) are applied at this day to other things than those to which they originally referred, such things having undergone essential transformation in the course of time. Thus an expression may convey only an obscure sense, and require a farther explanation, which again, as given in many manuals and encyclopædias, is any thing else but clear and uniform.

Even the word "Counterpoint" required an explanation: what, however, *Double Counterpoint* signifies, in distinction from simple Counterpoint, is quite as little evident from the word itself, which is rather calculated to occasion a misconception than otherwise.

Double Counterpoint does *not* consist, as might at first be supposed, in the treatment of two different contrapuntal voices sounding simultaneously against one *Cantus firmus*; but *in a simple Counterpoint so constructed that, through inversion, it may appear sometimes at one interval from the Cantus firmus, sometimes at another* (there being only a single case in which it may appear at two different intervals simultaneously). It is therefore an inverted or transposed Counterpoint, or one to be inverted or transposed, *i. e.*, so constructed that the higher voice becomes (or may become) the lower, and the lower voice the higher.

We shall treat of *Double Counterpoint in the octave, in the decime, and in the duodecime*, these being the most important varieties.

Although every purely mechanical proceeding, every artifice, is to be considered as generally the enemy of artistic formation, or at least appears to be a hindrance to richly imaginative development of thought — (as, for example, is proved in the treatment of a too artfully contrived canon)

— nevertheless, however artificial the work in double Counterpoint may often appear, we need only an accurate knowledge of its application to recognize how valuable it is, when applied at the right time, for the purposes of a genuine artistic formation. *Through it, it becomes possible to make the contents of two contrasted musical ideas significant and impressive in all their various aspects and bearings.*

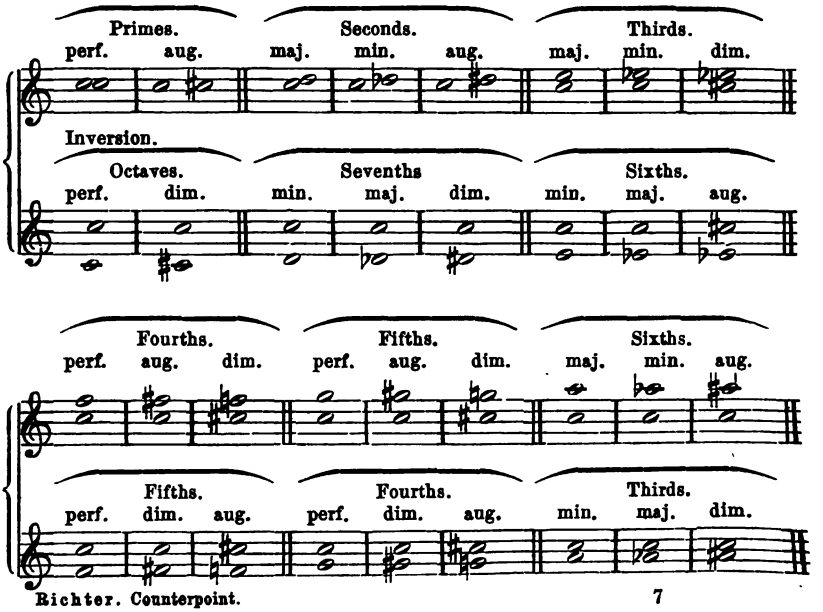
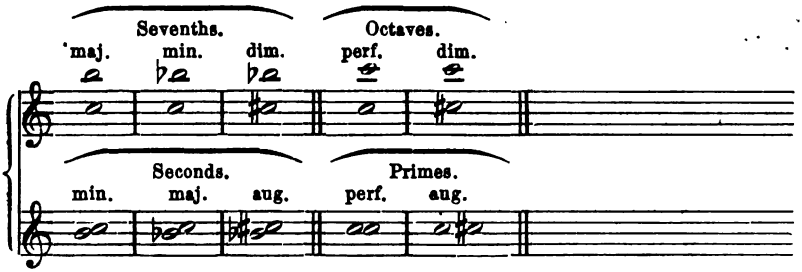
This advantage, which double Counterpoint affords, applies not alone to the fugue (where the necessity of such various kinds of application is evident), but may become an excellent means in the artistic treatment of many other more or less extended compositions.

We now proceed to the farther consideration of the technical treatment of double Counterpoint.

FIRST SECTION.

DOUBLE COUNTERPOINT IN THE OCTAVE.

First we have again to call to mind, with the help of the following table, the interval-relations which arise through the inversion of two voices in the Octave, as exhibited in the Manual of Harmony, page 18.



We find, upon closer examination of these inversions, that the transformation of the intervals is not merely a change in the relations of numbers, as expressed in these series:

1 2 3 4 5 6 7 8
8 7 6 5 4 3 2 1

but has another, very special, influence upon the farther inner structure of the intervals, in that each is changed into its opposite, *i. e.*, the major into minor, the augmented into diminished, and *vice versa*; the only exception being the complete consonances, the perfect prime, fourth, fifth, and octave, which remain perfect in the inversion also.

It is this fine inner distinction especially, which, in the application of double Counterpoint, has so essential an influence upon variety of expression, an influence which will not escape an attentive musical ear. For it certainly always makes an essential difference whether the interval be here major and there minor, here augmented and there diminished, although through the mere change of the third, for example, into the sixth, or of the seventh into the second, no great alteration is effected.

The application of this material in various directions and forms will now be exhibited in its fundamental features.

CHAPTER XI.

Double Counterpoint in the Octave, in two-voiced movement.

The two-voiced movement is rare as an independent composition, it generally occurring in the form of isolated sections standing between polyphonic groups: yet through it we have to become acquainted with the main features of the whole subject, and their application.

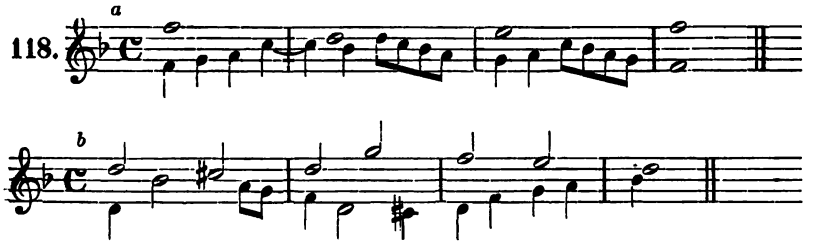
In the composition of a two-voiced movement in double Counterpoint of the Octave, the following rules are to be observed.

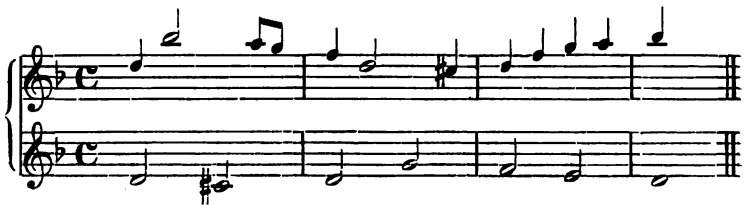
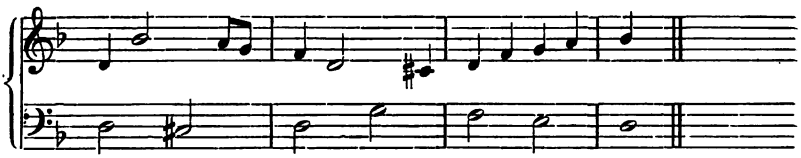
1. The voices must not be separated more than an octave, if the inversion is to take place within the same octave.

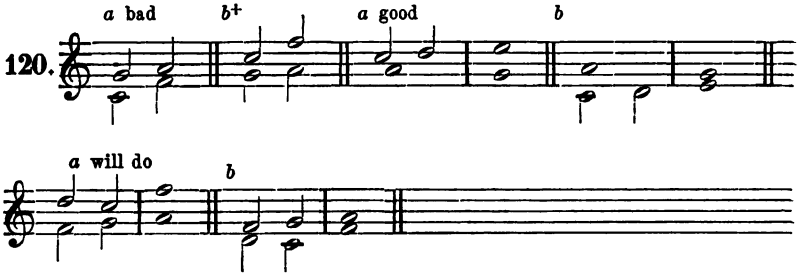
2. The treatment and laws of progression of the dissonances, the changing-notes and passing-notes must be carefully observed.
3. The perfect fourth must not enter free (i. e. unprepared), and is to be treated like a dissonance; only in double measure, upon the second division (arsis) may it enter unprepared, or in passing. The perfect fifth is to be similarly treated, because, when inverted, it becomes the perfect fourth.
4. The augmented fifth — diminished fourth inverted — is to be used upon the unaccented division, or as suspension prepared. The diminished fifth (augmented fourth) may be used without preparation, upon any part of the measure, if it has a good progression.
5. The augmented sixth is to be avoided in two-voiced double Counterpoint, because its inversion, the diminished third, does not afford a good position, even if *both* voices be transposed each an octave.
6. The diminished seventh — augmented second — is not to be used two-voiced, if it resolves regularly, for the regular resolution is to the bare fifth — inverted fourth — which, at most, might be used in passing, upon the second (unaccented) division of the measure. With various irregular resolutions it may be used, but is especially good as suspension to the sixth. (See example 119, first measure).
7. As suspensions we may use the seventh and fourth. The ninth is to be excluded, because it has no simple inversion, and even in the transposition two octaves, produces a faulty harmony.
8. Suspensions from below, upwards (retardations), are not good in any kind of composition, except under special conditions, the most favorable of which are where they resolve by half-steps, — for example, in the case of the augmented second, augmented fourth, and fifth; not of the augmented sixth or the major or minor seventh.

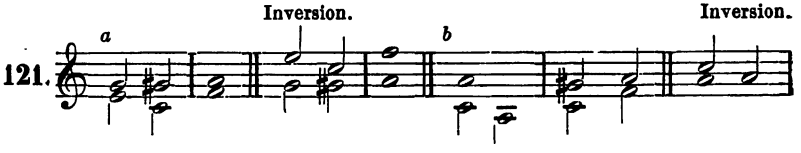
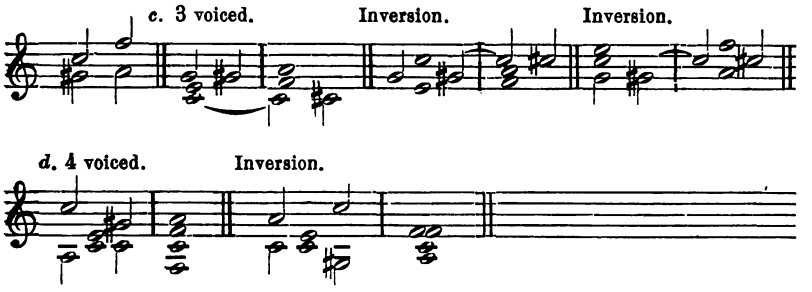
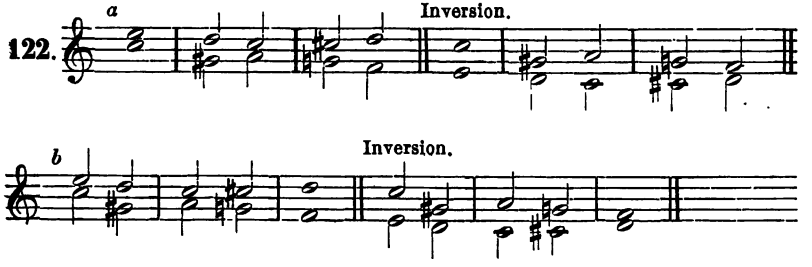
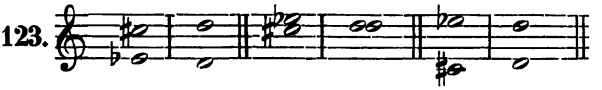
We add to these rules a few remarks and examples.

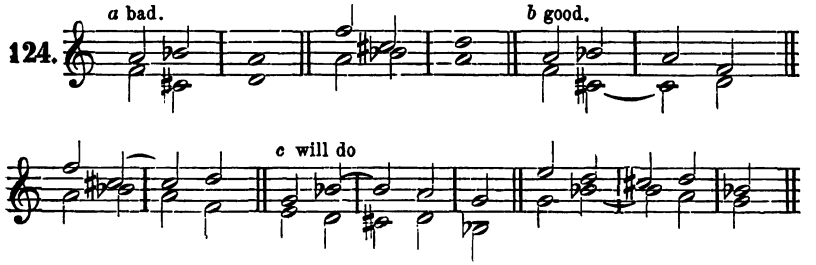
To 1. Every overstepping of the octave produces, in the simple inversion, the same interval; only the transposition of both voices an octave (the upper to the octave below and the lower to the octave above), or of one voice two octaves, will produce a real inversion; this inversion, however, must be regulated by the compass of the voices.

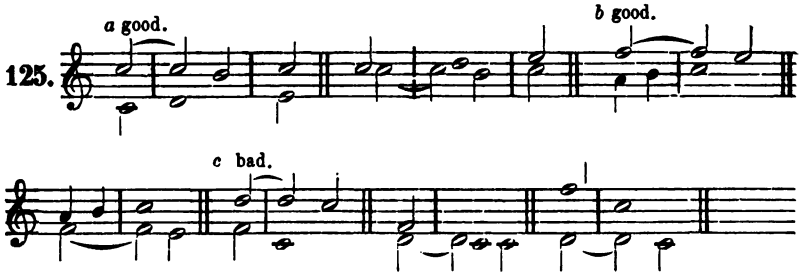
118.

Here *a* will give a simple inversion, but *b*, treated in the same manner, will give no inversion in the 2d and 3d measures, and only the transposition of both voices (or of one voice two octaves) gives a complete inversion; this, however, is not always admissible, on account of the compass of the voices. In polyphonic movements, however, a fitting voice may be selected.

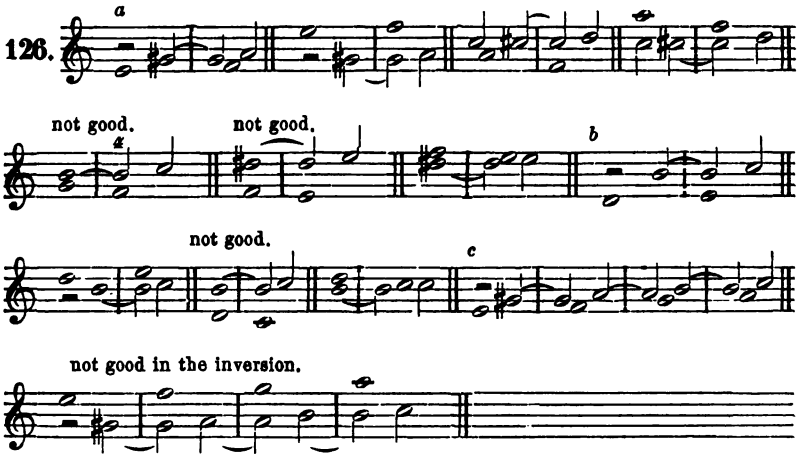
119.

Transposition of one voice two octaves:

To 3. Some examples of the use of the perfect fourth — perfect fifth — (N. B. *b* is the inversion of *a*).

120.

To 4. Two-voiced, the augmented fifth is to be used in a manner similar to that at 121 *a*, not, as at *b*, upon the first division of the measure. In three and four-voiced movements, it is better adapted for use, *c* and *d*. For an example of its use as suspension, see No. 125.

121.

The diminished fifth may enter free upon any part of the measure, still, it is better, if prepared, upon the first.

To 5. How ill adapted the augmented sixth is for use two-voiced, the following examples prove.

To 6. The regular resolution of the diminished seventh — augmented second — is as at *a*; at *b* the progression is irregular.



To 7. We here give some examples.

To 8, belong the retardations of the augmented intervals (*a*). At *b* we have progressions of a half-step; at *c*, of a whole-step also, but admissible in a sequence only.



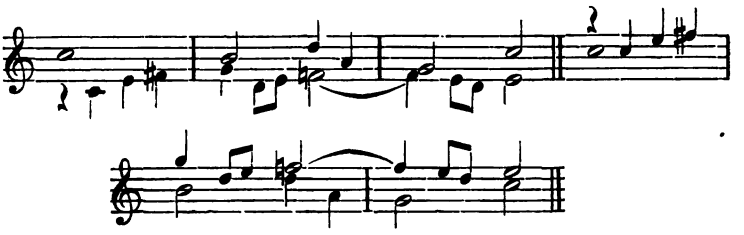
Many of the above remarks are to be regarded less as rules than as critical observations, the value of which only appears when the above detached fragments are placed in their proper connection, whereby indeed they first acquire their true significance.

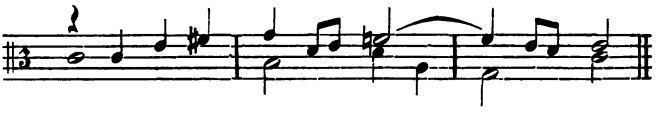
The different kinds of Transposition of the voices in Double Counterpoint.

We have already touched upon this point above, but wish to speak of it more particularly. Through inversion the following different cases arise:

1. When two voices are not separated more than an octave, each of them is capable of transposition either to the octave above or below, *e. g.*

Lower voice transposed.

127.

Upper voice transposed.



We see that the result of the two different kinds of transposition is the same. Which to choose can only be decided by the compass of the piece as well as of the voices. Frequently it will be to the purpose to transpose one of the voices two octaves.

2. If the compass of a passage (to be inverted) exceeds an octave, then, in order to produce a real inversion throughout, either (*a*) both voices must be transposed, *i.*, *e.*, the upper an octave lower, and the lower an octave higher; or (*b*) if one of the voices is to remain where it is, the other must be transposed two octaves.

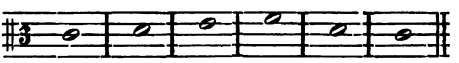
Nos. 119 and 121 *d* furnish examples of the first manner, No. 119 of the second, by which the upper voice is transposed two octaves lower. If we should write the lower voice two octaves higher, it would, here, help the matter somewhat, but would bring to light nothing essentially new. We see also how, in the choice of the inversion, we must always be governed by the circumstances of the case.

Exercises in Double Counterpoint of the Octave.

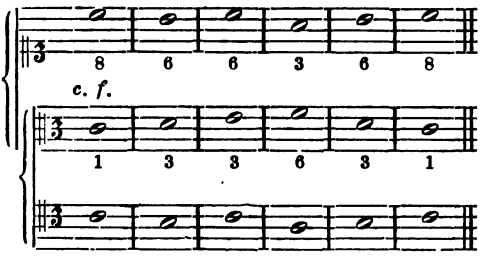
TWO-VOICED.

For the practice of the simply technical, we may begin with the exercises after our first manner, as in simple Counterpoint.

The following short *Cantus firmus* will serve as introduction to the work.

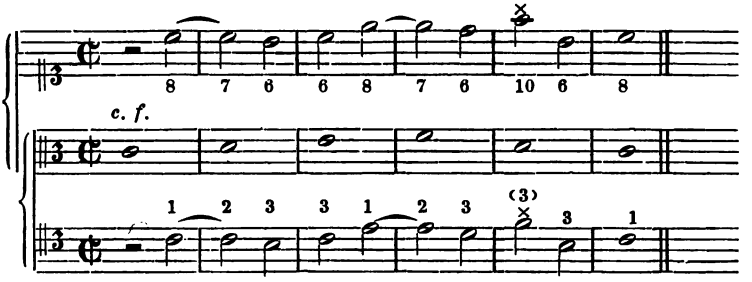
128.

The best method is to write the Counterpoint both above and below the *Cantus firmus*, *e. g.* in whole-notes.

129.

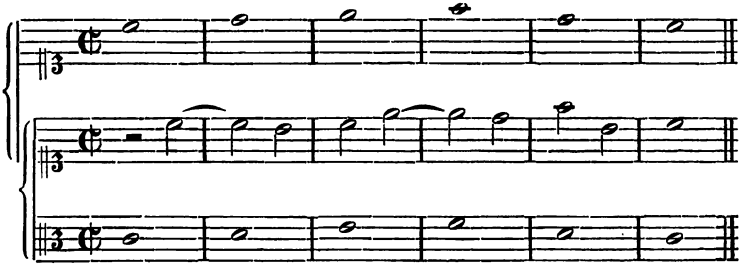


We have here not a three-voiced, but a two-voiced movement, which may be performed in two ways, since the Counterpoint is either upper voice or lower voice.

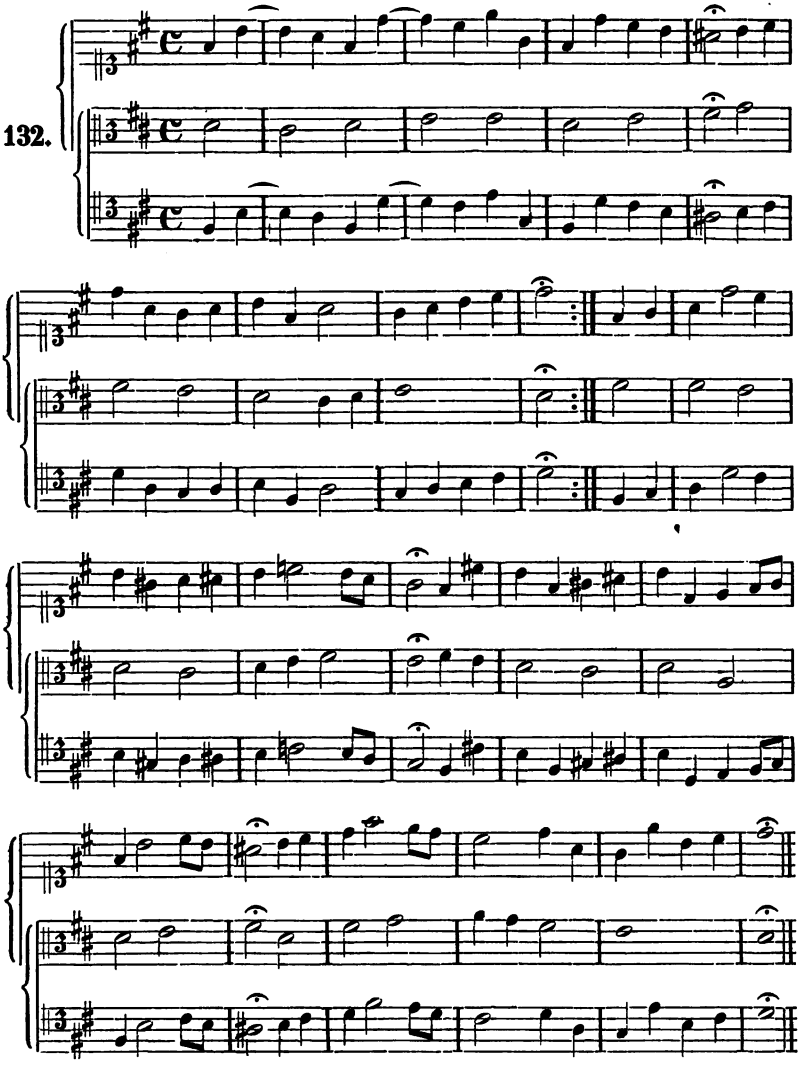
In half-notes the Counterpoint might be as follows.

130.

The *f* in the next to the last measure, would, taken strictly, be a fault, inasmuch as it reaches beyond the octave and hence affords no inversion, the third and tenth being here of like force.

The quarters will be written in like manner, which exercise we will leave to the pupil. We will also repeat the remark that the *Cantus firmus* may be transposed as well as the Counterpoint. The above example would give two Sopranos and an Alto, thus;

131.

For his own practice the pupil should select a *Cantus firmus* containing a greater variety of intervals and more extended than the above.

Chorals may also be treated in the same manner, i. e., two-voiced. We here give an example.

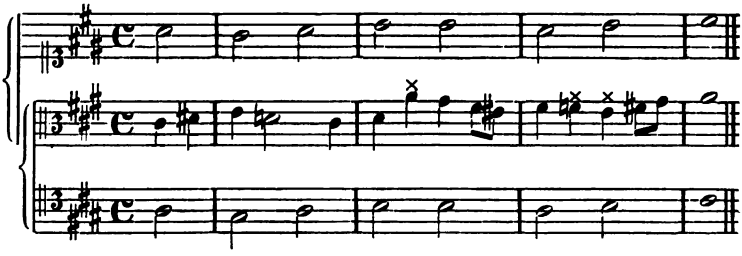
132.

It is easy here to see, that the third and sixth afford the more definite harmony, whereas the fifth (fourth) finds place very rarely; and, for the most part, only in the second division of the measure.

However insignificant these exercises may be, and however small their

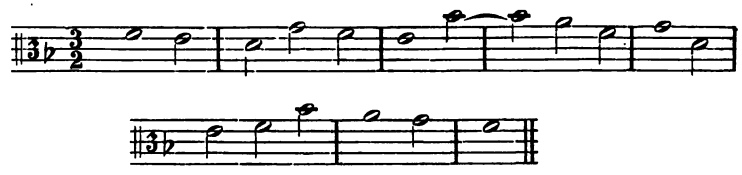
practical value, the advantage of an industrious practice of them will be proportionately great if prosecuted under the guidance of a critical eye; notwithstanding its simplicity, each new exercise will afford the possibility of trying numerous different progressions, and of learning to move freely in spite of all restrictions.

Later we shall show how these treatments, meager and bare as they are in themselves, may be so formed as to receive a higher significance.

Since, here, the Choral is given to the Alto, it is transposed. Should it be placed in the Soprano, it must at the same time be in the Tenor, giving thus the natural inversion:

133.

In the third measure the seventh enters free: this may be suffered with the minor seventh of the second degree, as the second (lighter one) of the two quarters assigned to the measural division (Nachschlagsnote). In the fourth measure, the *f* is a chromatic passing-note, and the objectionable fourth, struck free with the lower *Cantus firmus*, afterwards becomes bearable through the sixth, $g\sharp$, which soon follows.

If we wish to undertake still farther exercises to our former, third kind of Cantus firmus, — *i. e.*, with a more developed melodic progression, — we may use the following *Cantus firmus*, the treatment of which we will omit here.

134.

If the previous study have been adequate, these two-voiced exercises will cause no difficulty; they should be industriously practised that the pupil may become accustomed to definite limits in simple relations, and learn to use particular intervals correctly.

CHAPTER XII.

The Application of Two-voiced Double Counterpoint in Polyphonic Movements.

A. THREE-VOICED.

The next following three and four-voiced movements must not be understood to be such as we shall attain later, through the threefold and fourfold double Counterpoint, since the additional, new, voice is not destined to change its position.

As soon as another voice is added to a two-voiced movement, some modification takes place in the previous rules, which were intended to apply more immediately to the two-voiced movement. To the points emphasized on page 98 *et seqq.* we may make the following additions.

To 3, for example, — The free fourth becomes unobjectionable if a lower voice be added, and even with an upper and middle voice, it gains in significance, if the chord of the sixth and fourth be properly used.

To 4. Three, and four-voiced applications have been already given.

To 5. The augmented sixth may be used three-voiced, especially if a middle or upper voice be added.

To 6. The diminished seventh — augmented second — may be well used with a third voice with regular resolution.

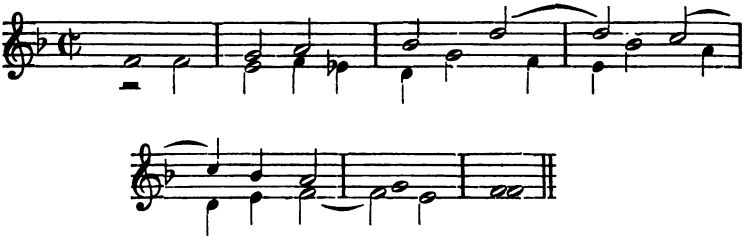
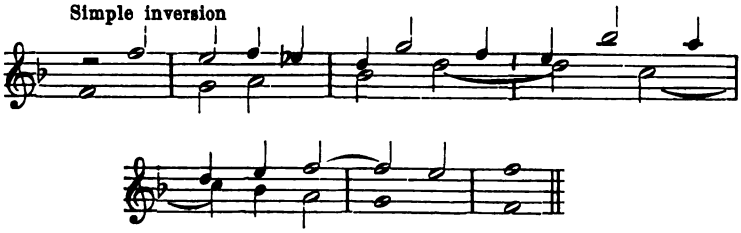
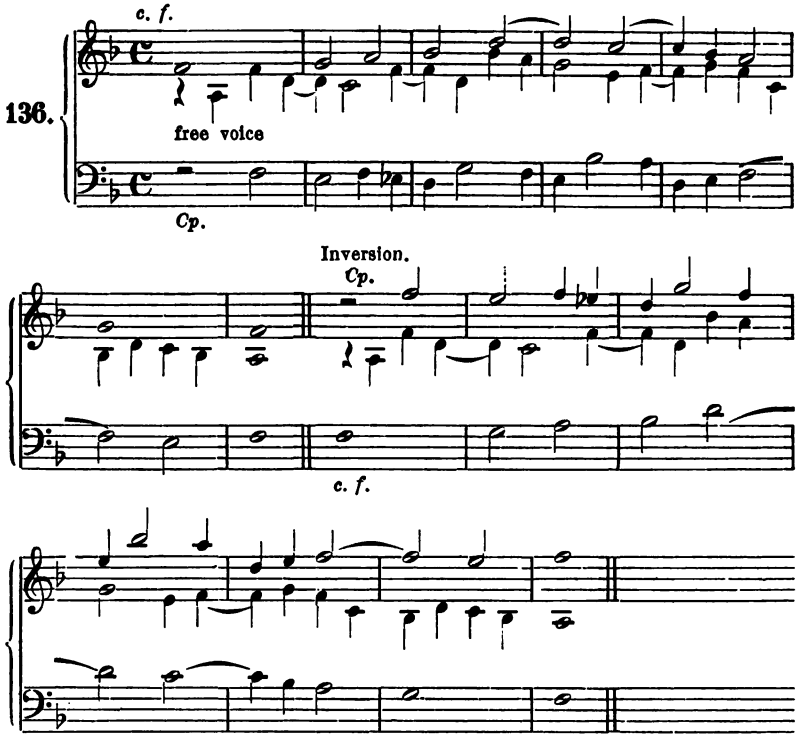
If, after these few remarks, we proceed to the work itself, we find that out of a given two-voiced movement in double Counterpoint, a three-voiced one may be made by addition

a) of a middle voice,

b) of an upper or lower voice.

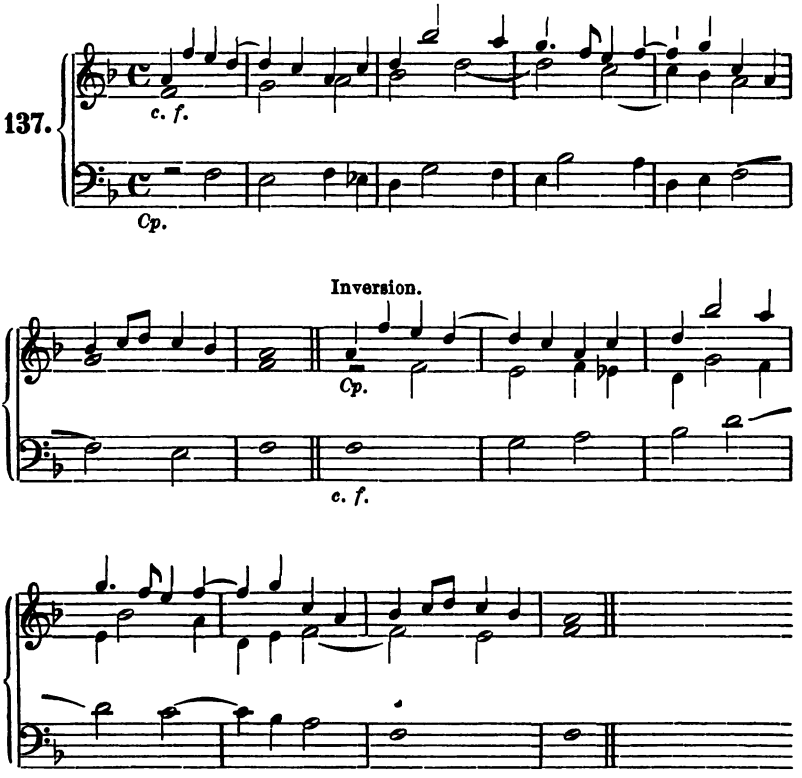
In order to keep a middle voice in the same position after, as before, the inversion, it is necessary that both the outer voices be transposed. We gain, by this means, the advantage of being able in the first sketch, to go beyond the octave, or to at once set the limits of the voices within the compass of two octaves.

The following movement furnishes an example.

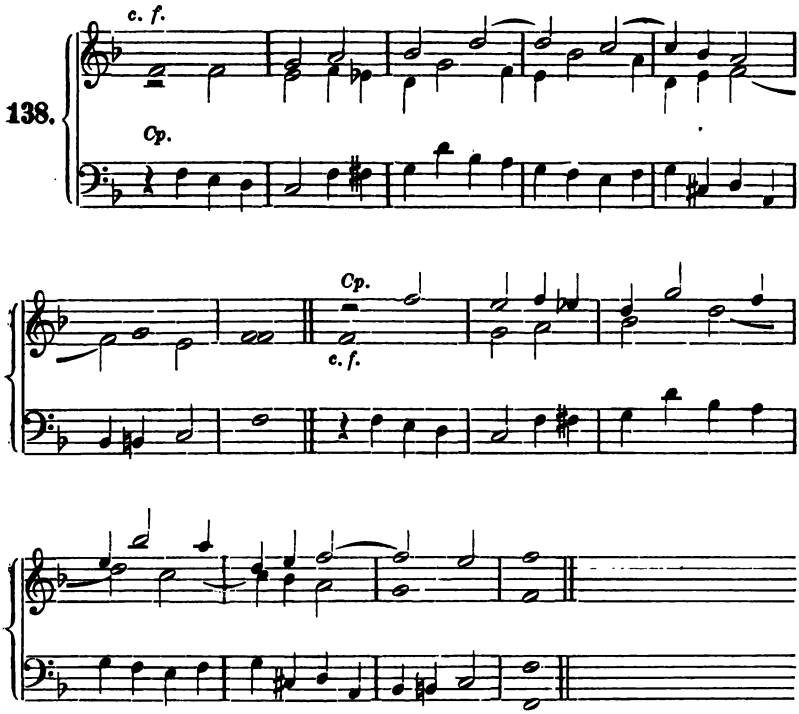
135.

If a middle voice is to be added to this movement it can be done in the following way only, namely, that these two voices be separated by another octave and the inversion be effected by the transposition of both voices one octave or of one voice two octaves.

It is easy to see from this example that in such a case, the middle voice must also, for the sake of the inversion, be worked out against the other two according to the rules of Double Counterpoint.

Free additional upper and lower voices do not require this treatment, since they come into no double relation to the others.

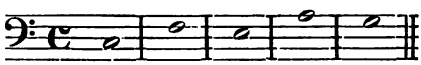
The following would be an upper voice to our present movement.

137.

The addition of a lower part to a movement already complete in itself, has its peculiar difficulties. The lower voice of a movement has, as such, its especial character. Although this is not so prominent in contrapuntal as in homophonic movements, still it is very easy to remark, particularly in double Counterpoint, that the lower voice resulting from the transposition of an upper voice very frequently fails to attain the security in the harmonic leading and support belonging to the original movement. If, however, the movement is provided with a truly characteristic Bass, it requires great skill to add another which shall not move too stiffly and confine itself too much to the fundamentals, and one which shall be formed analogous to the other voices.

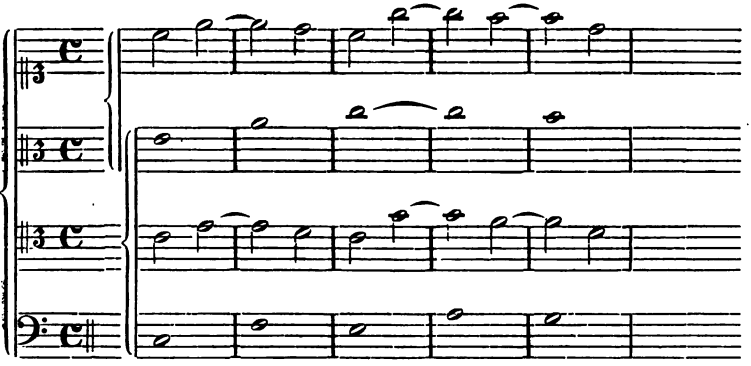
We make the following attempt to add a new lower voice to our movement:

138.

We have exhibited the mode of procedure in this work somewhat at length, in order to awaken an interest for it, and, for the sake of its great utility, to commend it to the pupil. But before we begin the work in the manner indicated above and upon so extended a scale, it will probably be best to simplify the exercises still more.

First, the Bass may be given as *Cantus firmus* for treatment according to our first, simple technical manner, — afterwards according to the third manner, *e. g.*

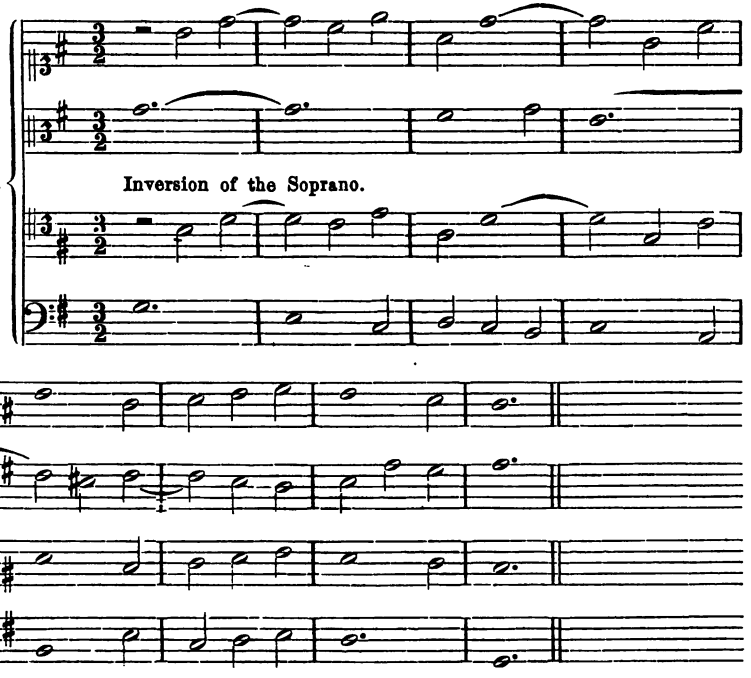
139.  etc.

To this the voices are to be written in double Counterpoint, in the following manner;

140.

It will be clear, after the foregoing explanation, that we have here not a four-voiced movement, but a double three-voiced one, the separation being indicated by the braces. The examples of the two-voiced movement, No. 129 *et seqq.*, were written in a similar manner.

Such an exercise may be carried out in whole-, half- and quarter-notes in the Soprano and Alto.

The exercise may also be given out in the more extended third manner previously indicated, of which we will here give an example.

141.

The Bass is given for treatment and therefore constitutes the *Cantus firmus*, without, as before, changing its place. To this Bass are written *two* voices contrapuntally; these combined with it give a *three-voiced* movement; the two added voices may be mutually inverted, so that they may be considered as forming with the Bass, *two* different three-voiced movements.

If we now return to the manner first explained, of adding a third, new, voice to a movement in double Counterpoint, we can use, in addition to this kind of melody-formations, chorals worked out in two-voiced double Counterpoint.

B. FOUR-VOICED.

The process of forming a four-voiced movement out of a two-voiced one worked out in double Counterpoint, is essentially the same as that of forming a three-voiced movement, except that the problem and the work are much more extended.

The movements become four-voiced by the addition,

a. of a middle and upper voice,

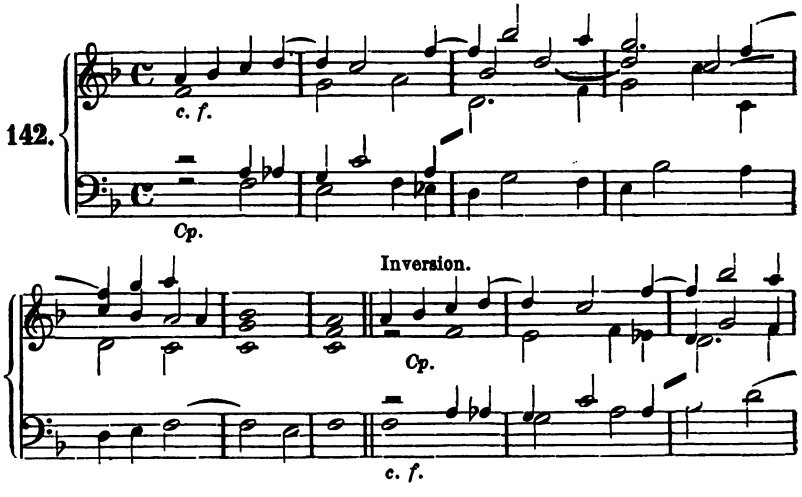
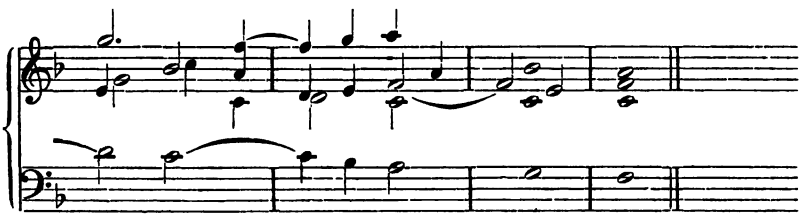
b. of a middle and lower voice,

c. of an upper and lower voice,

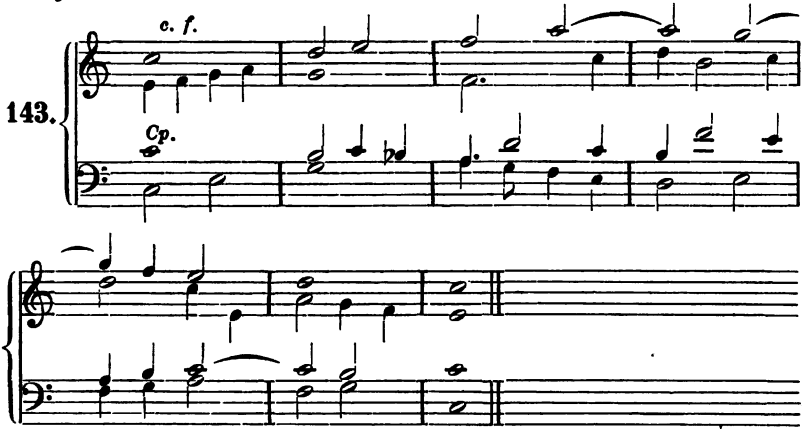
d. of two middle voices.

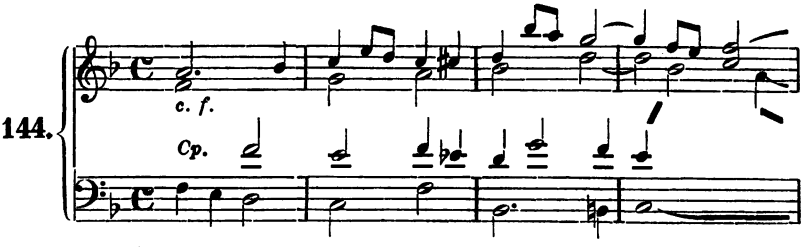
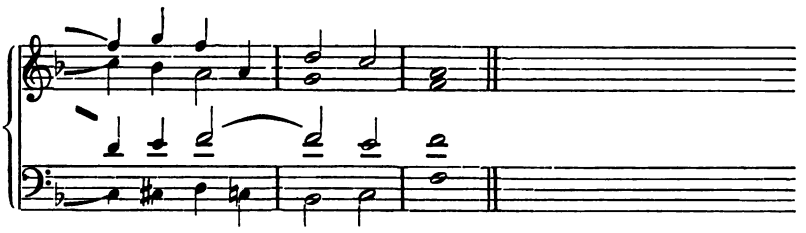
The middle voices, in as much as they come to stand between the given voices of the movement, must also be treated according to the rules of double Counterpoint; the other voices require simple treatment only.

To our former movement we here add a few examples with two free voices.

a. *With free upper, and middle voices.*

The crossing of the voices in several places, is neither to be avoided, nor is it faulty in such movements, nor, in fact, anywhere where free movement of the voices is required.

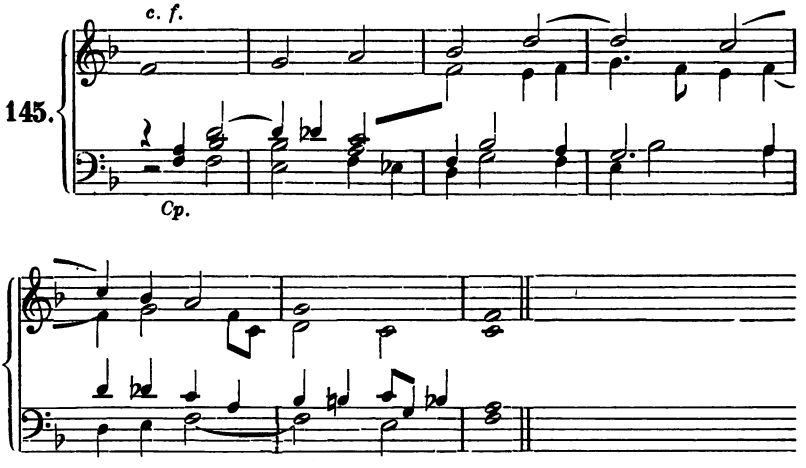
b. *With free middle and lower voices:*

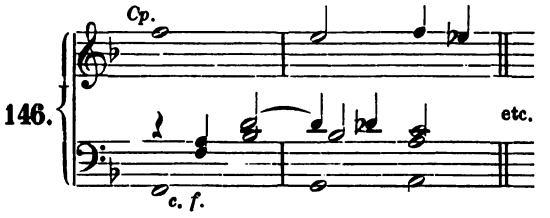
For the sake of a better position, the given movement is transposed to C *major*.

In order not to be too prolix, we leave the inversion of the *Cantus firmus* with the Counterpoint to the investigation of the pupil, only remarking that both voices, the *Cantus firmus* and Counterpoint must be transposed, each an octave.

c. *With free upper and lower voices:*

In such short movements it is not advisable in adding a free Bass, to introduce an organ-point, because by this means the formation of a Bass is made altogether too easy; but a short retention of a tone, as in the above example (in measures 4 and 5), we need not anxiously avoid, particularly if, as here, a special difficulty is to be overcome.

As to the inversion, we remark that the two given voices, Alto and Tenor, are to be *simply* inverted.

The last manner given above now follows.

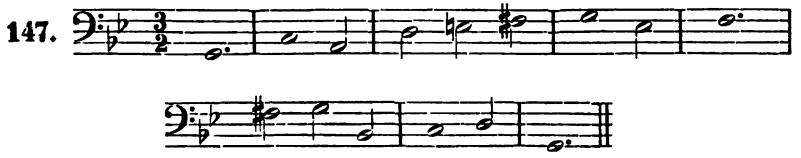
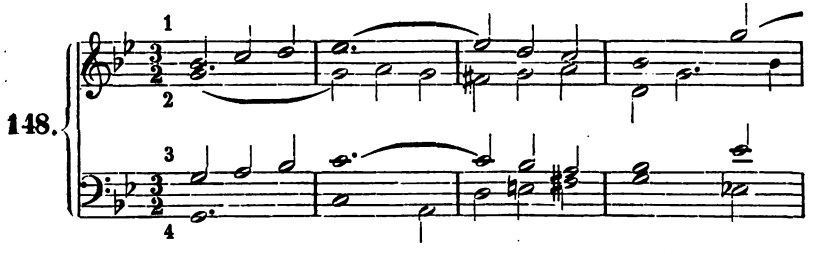
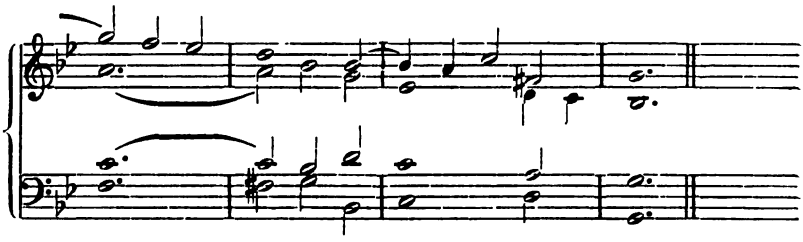
d. *With two free middle voices.*

The crossing of the Bass over the Tenor in the fourth measure would be objectionable for a keyed instrument; but if the tone $b\flat$ be decidedly prominent, being given by a single instrument or human voice, such a freedom may be allowed.

In the inversion it becomes necessary to transpose both voices, each an octave, in order to gain room for the middle voices; in consequence the position becomes very open at the beginning, e. g.

Afterwards the movement acquires better proportions.

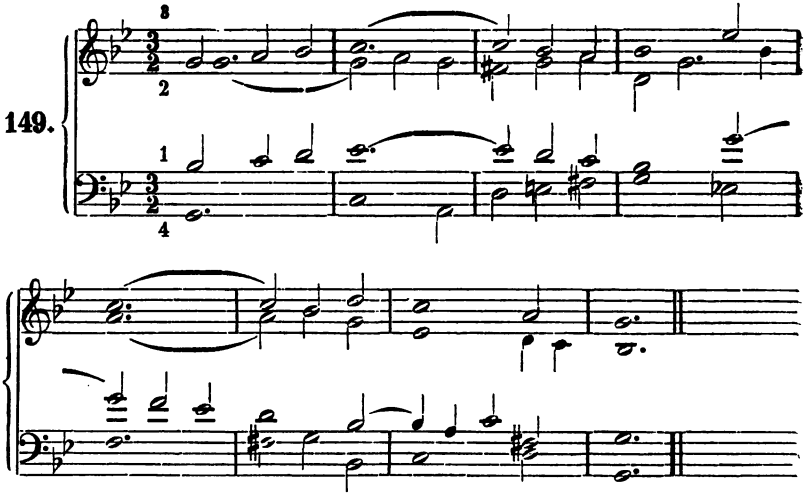
As work preparatory to these more difficult problems (which already demand a certain degree of skill), we may set an easier task, as was done in connection with the three-voiced movement; it shall be, as before, a given Bass to be treated as follows;

A simple Bass in whole-notes is worked out four-voiced; in which work the previous rules of double Counterpoint are observed as concerns position and leading of the voices. The movement thus formed, is, for double use so copied that the Soprano takes the place of the Tenor, and the Tenor that of the Soprano. In this manner the movement may be worked out with half, and then quarter-notes in the Soprano and afterwards in the Alto.

If we wish to pass to more extended melodic formations, we may adopt our former, third manner of exercises; of this we will here give an example.

Exercise.

The first four-voiced treatment might be the following.

Since this Bass, although treated as *Cantus firmus*, is not worked out with reference to inversion with any other voice, but is to serve as foundation of each of the exercises to be undertaken, the inversion, or more properly speaking, the transposition of voices, can only take place between the other voices.

In the above example the inversion of the Soprano and Tenor is intended. The result is as follows:

149.

Regarding this kind of exercises we should still especially mention the fact, that among the rules concerning the distances between the voices, *this* rule is to be especially observed, namely, that in the first sketch the Soprano must not come within an octave of the Bass; because, otherwise the Tenor comes to be below the Bass in the inversion.

That, in this example, the Soprano and Alto might also be inverted, is accidental rather than intentional.

In like manner these exercises may be farther continued by introducing the movement in quarters.

After the industrious practice of these tasks, which cannot be too earnestly recommended, if adequate security in double Counterpoint is to be attained; we may pass to the exercises consisting of the first explained addition of free voices.

When this work is undertaken, it is best applied to movements such as that on page 108, and other similar ones: the process being this, — that to a *Cantus firmus* thus given, we first write a second voice in double Counterpoint, to which the other free voices are added in the prescribed manner.

The treatment of Chorals in this manner is likewise highly to be recommended.

Concerning the Cadences of these movements.

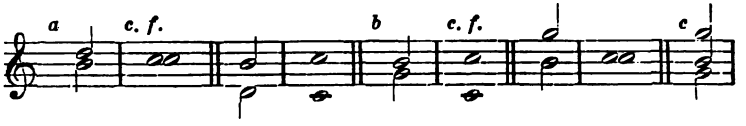
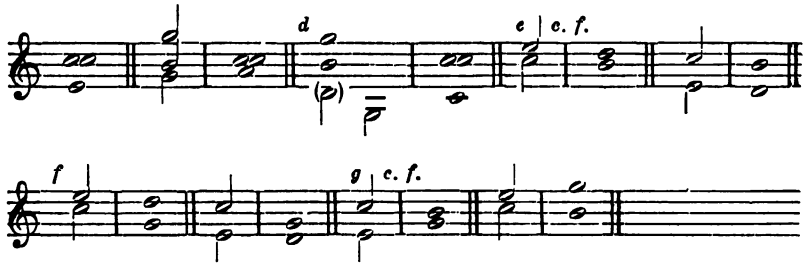
Although the application of all kinds of double Counterpoint hitherto explained, occurs, as a rule, only here and there in the course of a composition, and in such a way that a cadence neither can nor must take place, yet we carry out our present movements as a whole, and to a close, so that something is also to be said concerning the cadence.

If the two-voiced movement form the usual cadence (150 *a*), the additional voices will cause no difficulty; the upper voice only will then have an imperfect close.

If the close be formed as at *b*, a difficulty arises for the added lower voice only. Should no faulty progression arise, nothing remains except either to make the close incomplete, or to introduce a deceptive cadence (*c*). Since, now, at the close of the movement, neither course will do, such closes being applicable to the middle sections only (for example, in Chorals), nothing remains except either to alter here the step *g–e* in the given voice, or to carry out the octave-progression in contrary motion, as at *d*.

The half-cadence in the two-voiced movement, if the *Cantus firmus* has the fifth of the dominant, can be effected only through the third, with the fundamental omitted (*e*). When the *Cantus firmus* has the third, it is effected through the fundamental (g).

That the fundamental cannot be used in the first case — even if we would be content with the bare fifth — is plain from the inversion at *f*.

150.

In the following Chapter, there will be something more to say concerning the cadences.

CHAPTER XIII.

Triple and Quadruple Counterpoint.

We repeat the remark, that the three, and four-voiced movements which we have just been obtaining from the two-voiced Counterpoint, do not contain what we understand by *triple and quadruple Counterpoint.* In the former, the polyphonic movements were formed by the addition of one or two free voices, not destined for inversion, and which, only as *middle* voices, stand in double relation to the *Cantus firmus* and the original Counterpoint. But here, all voices are destined for mutual inversion, and hence, *all* (*i. e.*, each in reference to all the others) *must be written according to the rules of double Counterpoint.*

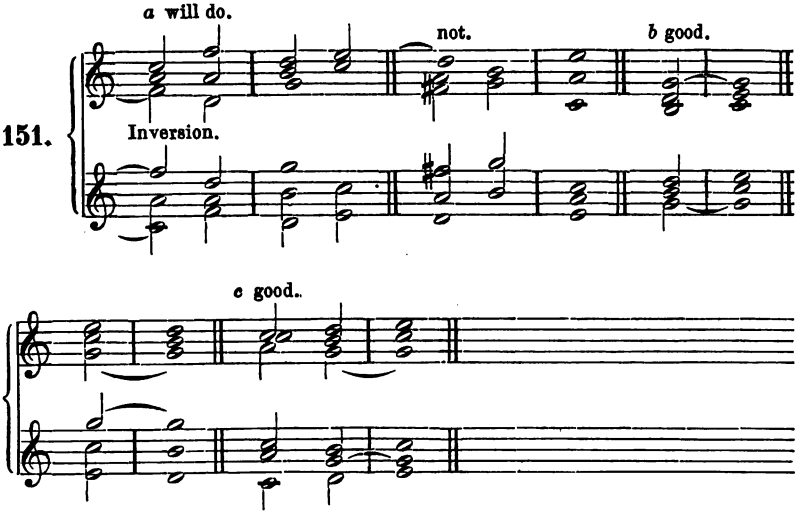
a. TRIPLE COUNTERPOINT.

In addition to the general rules given on page 99 *et seqq.*, we give, here, a few remarks applicable to Triple Counterpoint.

1. *The manner of transposition, whether it be by one or two octaves, simple or double, must be governed by the position (the lay) of the voices. A crossing of one voice over another-through one or two notes — is often unavoidable; only the crossing over the Bass by another voice is to be avoided, or, at most, allowed in case of single tones struck after the principal tone, i. e., following it as relatively unimportant (Nachschlagsnoten).*

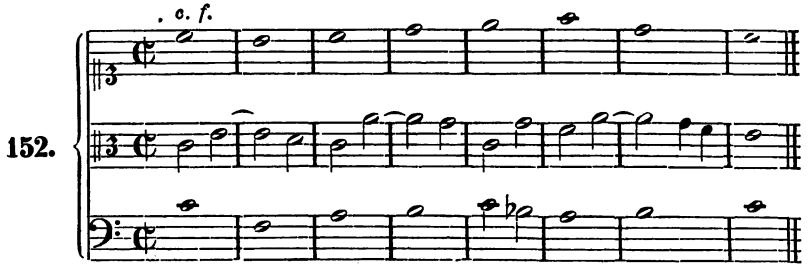
2. *Concerning the perfect fifth of the triad some additional remarks are necessary. It is always good when it results from the prepared fourth, through inversion. In the first chord it must be avoided, because, in some inversions, it gives the chord of the sixth and fourth. Its free entrance, likewise, upon the first measural division gives a chord of the sixth and fourth not always desirable, and which is endurable only in case of the primary triads upon the 1, 4, and 5, degrees (151a). It will always be best if prepared, or tied,*

through the fundamental (b). It may be used in passing, upon the second measural division (c). Some examples will make this clear.

151.

3. *What is said on page 99 et seqq. (Nos 7 and 8), applies to the suspensions. In the preceding three, and four-voiced movements, the ninth, as suspension, could be used in those voices not destined for inversion; here it is forbidden.*

4. *No voice should remain very long upon one tone (except intentionally, after the manner of an organ-point), because so doing offends against the nature and significance of Counterpoint in general, and particularly the transposition into the Bass proves flat and uninteresting.*

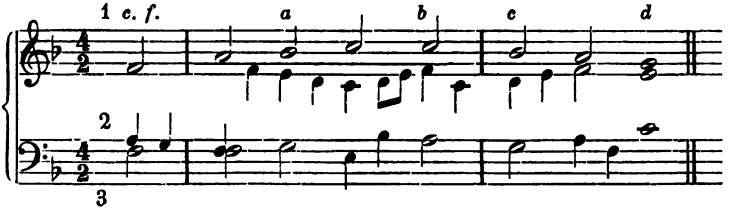
We give, first, an example of the first, simple manner, introducing, at once, half-notes in one voice.

152.

This treatment, which offends against none of the above rules, may appear in five inversions; these, including the one just given, afford six

different positions of the voices. It will often happen, to be sure, that in such work, one or more of these inversions will not turn out so good as others. This, however, is not always a proof that the movement is not adapted for use; for since, in the practical application (which, particularly in fugues, is not infrequent) it cannot be an object to introduce *all* the inversions, we have the advantage of being able to choose the better ones.

The inversions of the above movement, — which require, some of them, a mutual transposition one octave, others a transposition two octaves, — we leave to the investigation of the pupil.

Quarters in one voice may likewise be written to the above *Cantus firmus*. Instead of this we will give, here, the beginning of a Choral.

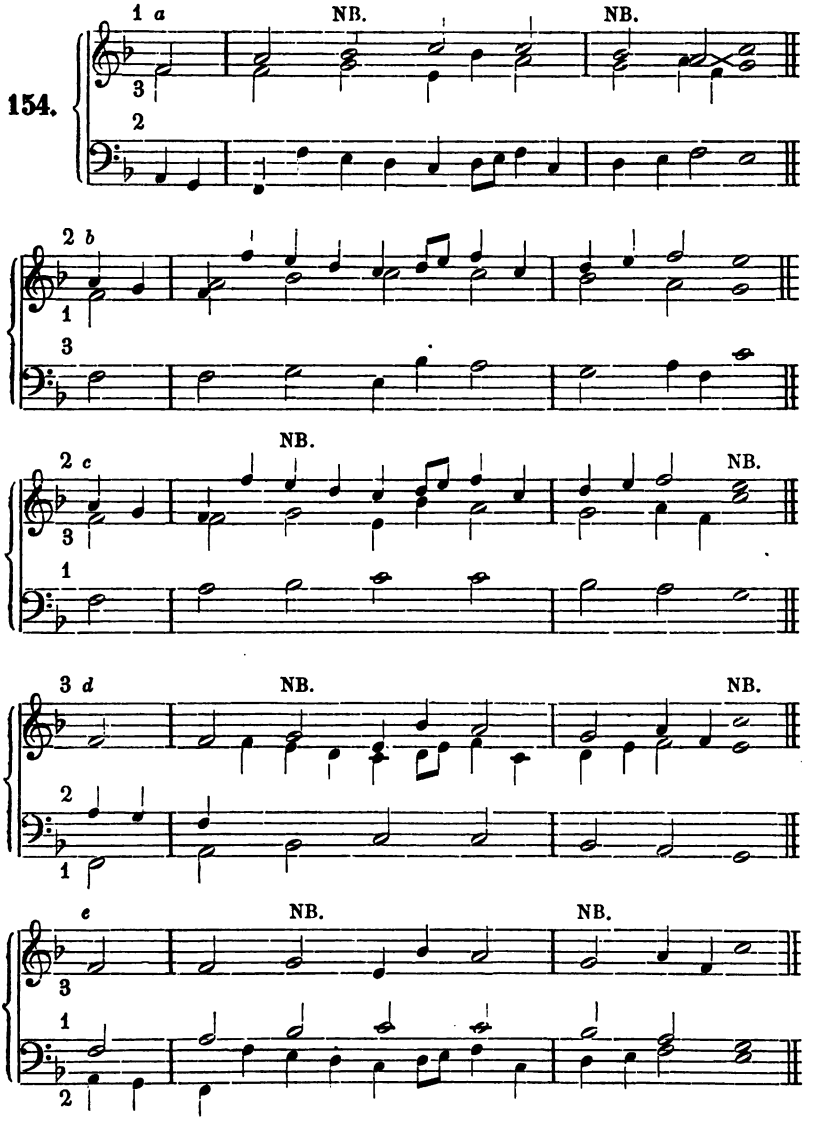
153.

This movement is kept in so small a compass, that the inversions present no difficulty: but the interval of a tenth (decime) at the beginning of the first measure, and the nearness of the Bass to the Soprano (less than an octave) in the last chord, will occasion a crossing of the voices in some inversions, unless it be avoided by a farther octave-transposition.

In these two measures the fifth occurs four times, at *a*, *b*, *c* and *d*. At *b* it is prepared; here it requires no explanation. At *a* it occurs twice, at first between Soprano and Alto, *e*-*b*♭ as diminished fifth: then between Alto and Bass — *g d*. Since, with this progression, the harmony here can only be G *minor*, the *e* is to be regarded as a passing-note, and the case will also be clear in the various inversions. See No. 154 *a*, *c*, *d*, *e*. It is also plain from these examples, that the subsequent *d* determines the chord.

The entrance of the fifths at *c* and *d* is different. They appear, here, upon the accented part of the measure, whereas the others were on the unaccented part. The fifth at *d* belongs to a primary triad (the dominant), and since in the previous chord (when complete) is contained a preparation of the tone *C*, it would occasion no remark, were it not that, here, a half-close, and possibly at the same time, a point of rest should occur. On this account the inversions, No. 154 *c* and *d*, certainly do not seem definite enough, since the chord of the sixth and fourth cannot form the close. We must get along with this, as it is, for a middle strophe; since, otherwise, no half-close can be formed in this case, unless we alter the place entirely; perhaps as at No. 155.

The fifth, *c*, forms the secondary triad G *minor*. But here, its free entrance is fully justified, because it likewise occurs rather in passing than otherwise, and — contrary to the case at *a* — the harmony asserts itself as chord of the sixth of e^{o}, with complete, regular progression.

We give, now, the various inversions of the above movement.

154.

The first inversion (*a*) is that of the 2. and 3. voices, while the first remains. Both voices are transposed, each an octave; this was not necessary in case of the second, but if it had remained in the original octave, it would have been adapted not for a Bass, but for a Tenor.

In the second inversion (*b*) the 1. and 2. voices are inverted while the third remains. This is accomplished by simply placing the 2. voice an octave higher. This inversion gives the least alteration, because the lower voice remains.

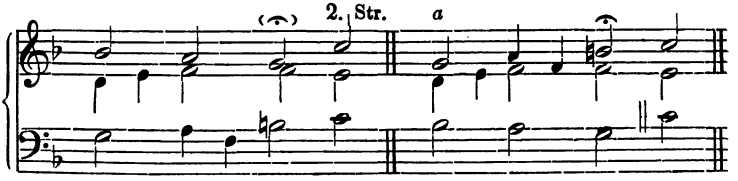
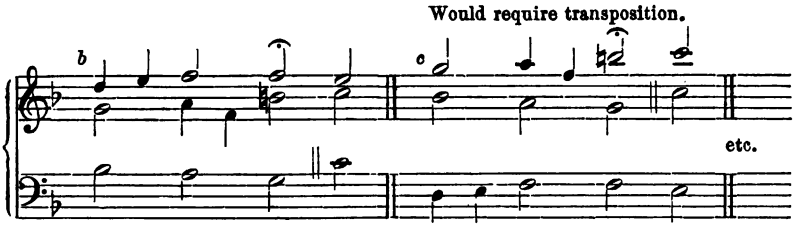
The third inversion (*c*) is again effected by two voices, the first and second; each voice being transposed an octave. The first voice with the third exhibits a like octave-transposition, and the 2. and 3. voices have the original position in reference to each other, but an octave higher.

In the fourth inversion (*d*) all three voices are inverted in reference to the original position. The first voice is inverted against the second, the first being transposed two octaves (the transposition might be one octave only, if we would allow the second voice to go below the first at the beginning of the first measure), while the second voice remains. The first voice is inverted against the third, with transposition of the third an octave higher, and the second voice against the third, in simple inversion.

The fifth inversion (*e*) at last shows the third voice in inversion against the others; against the first through double, mutual transposition of an octave; likewise against the second voice. The 1. and 2. voices only are not inverted in reference to each other, but both have their position an octave lower than the original one.

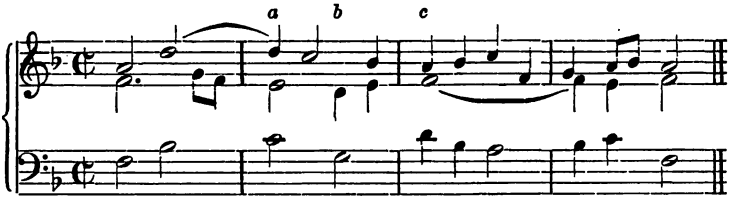
If, in some of these inversions, we should choose other keys — which would certainly be to the purpose here and there — then the manner of inversion in the octave could also be changed. We can see (and to this end, we have gone through the above inversions in full) that, in this matter, only the compass of the voices and their position are to be considered, and that it remains the chief thing that the voices really appear in the inversion.

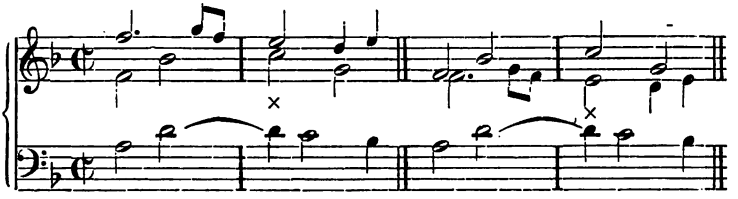
We now return once more to the close of No. 153. Unless we will allow it to be formed by the chord of the sixth and fourth, as at *e* and *d*, nothing remains except to harmonize the place differently, perhaps as follows:

155.



After this close, the second strophe must closely follow, as is indicated above, either with or without a hold.

In order still to emphasize a few points, we give an example of a free treatment in mixed movement.

156.

This example contains, at *a*, a ninth as suspension, which is contrary to our former remark. In many inversions this suspension will have no bad result; in the following, however, it appears questionable:

157.

As concerns the doubling of resolution-tones in the other voices, in connection with the suspension, we, at this day, seem to be stricter and more sensitive than those of older times, who, in this regard, allowed themselves great freedom. If we select, from among the many, a piece of not too ancient date — for instance, one of the three famous settings of the *Crucifixus*, by A. Lotti — we shall find, *e. g.*, in the ten-voiced one, a mass of suspensions with doublings, which we, at this day, notwithstanding our love for keen progressions and massing of tones in other ways, would hardly venture to use in this kind of composition.

The progress in harmony, of a later time, its finer development and application, and its consequent richer, more complicated formation, com-

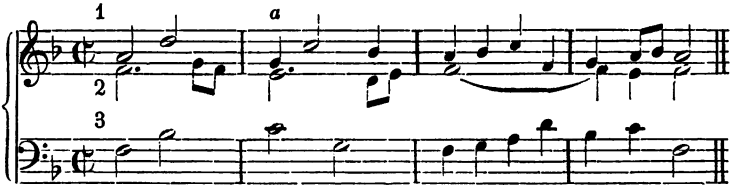
pared with the former contrapuntal manner, appear to be the essential grounds for this phenomenon.

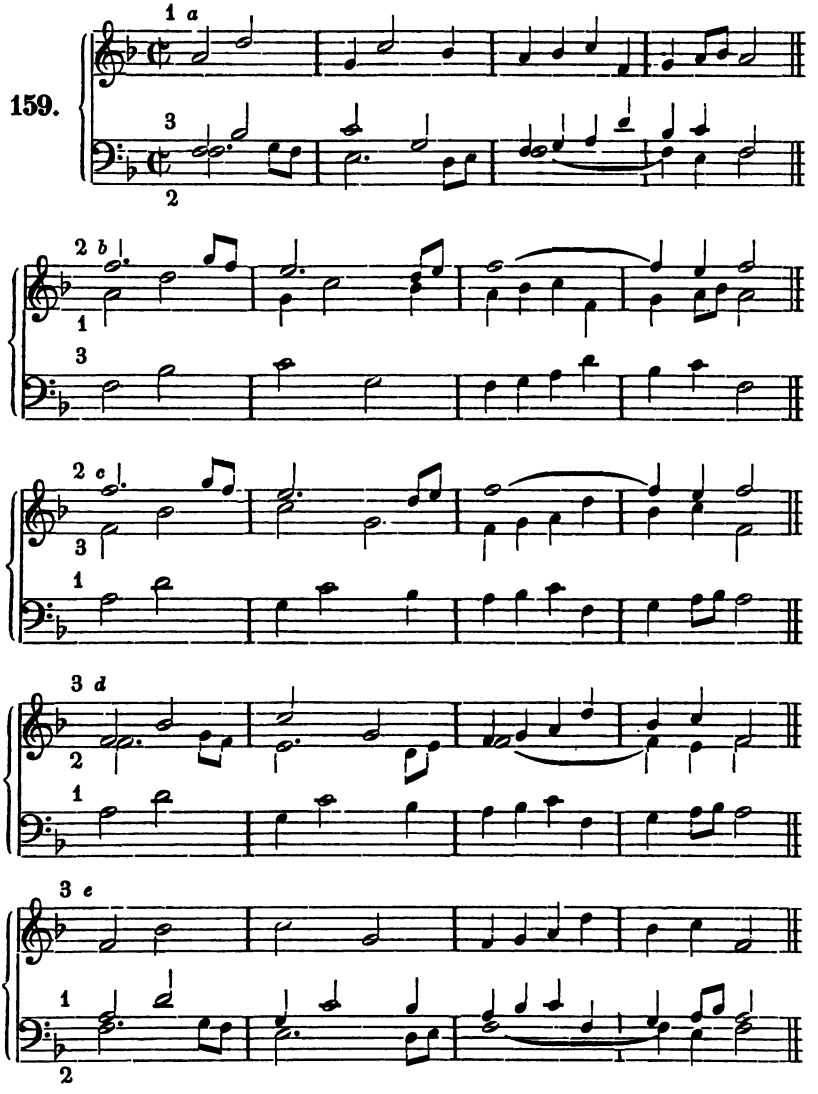
Whether, in this respect, we can call the present style purer, we shall not discuss; this much, at least, is certain; namely, that to give to such peculiarities their due effect, and to counterbalance such harshnesses a very correct and fine performance is necessary, in a suitable building (which can very rarely take place); and that, with all this, even musically impressible listeners are betrayed into saying, "it sounds wrong"; by which we understand them to mean; "it may, perhaps, be perfectly right, or according to rule, but to me, such a use of musical material is not pleasing". Now, although such expressions are no standard, still we should not purposely imitate the peculiarities of style of an ancient time, but rather leave them to the age to which they belong.

I avail myself of this opportunity to call attention to numerous harshnesses in the style of S. BACH; not of the kind touched upon above, but rather, consisting in a free, daring treatment of the passing-tones. The most profoundly and richly conceived combinations arise here, for the most part in such grandeur of proportion, that the more we lose ourselves in their contemplation, the less these harshnesses are felt; and often our demand for dynamic variety and accustomed contrasts is suppressed.

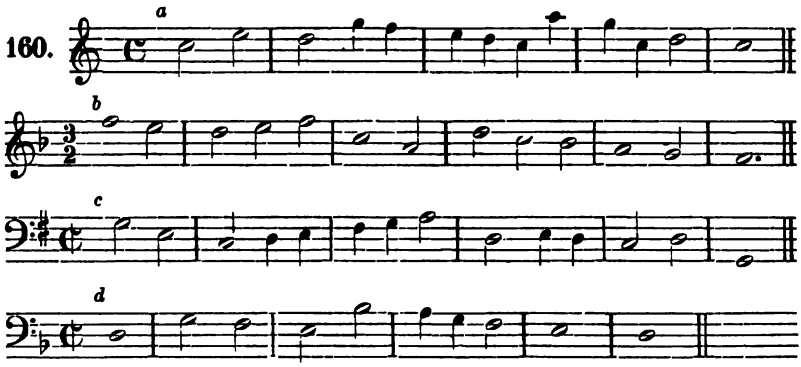
Returning to our example (No. 156), we find, beside the suspension, two unprepared fifths, of which the first, *b*, with its progression of a degree, has something of the character of a changing-note; the second, however, in many inversions — even as chord of the sixth, touching as it does upon a secondary degree upon the accented part — does not appear to advantage.

All these things may be easily changed, and we present the movement thus:

158.

This *g* inserted in place of the ninth-suspension, is also an unprepared fifth; but as it belongs to the dominant triad, and especially as on account of the *c* immediately following, the chief-note appears to be the fundamental of the chord, causing the *g* to have, in a manner, the force of a grace-note, this treatment becomes usable in all inversions. These inversions are as follows:

159.

The different inversions require, here, no farther explanation. The exercises most to the purpose will be short movements, similar to the last: for it is rarely the case that the practical application of these kinds of inversion admits of the movements being longer.

We give, here, a few examples to be thus treated. Any voice may receive the *Cantus firmus*.

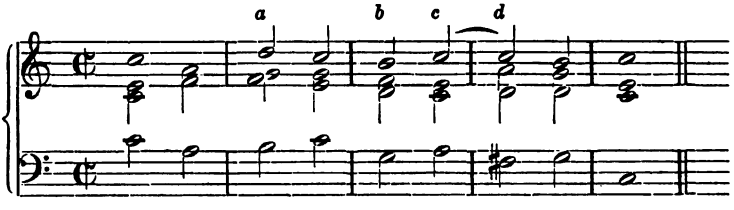
160.

In this kind of problems it is immaterial to which voice the *Cantus firmus* is given, since, through inversion, it must come into every position.

b. QUADRUPLE COUNTERPOINT.

We come, now, to *quadruple* (four-double) Counterpoint, which a few examples will explain.

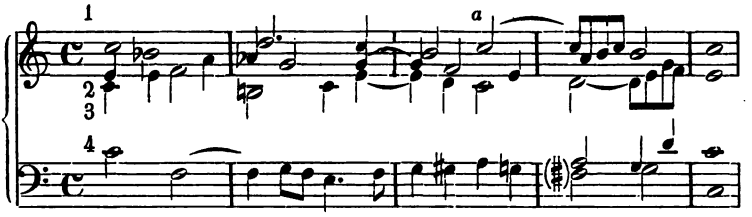
The same rules apply which were given above for *triple Counterpoint*, there being no additional special ones for this variety: although still greater care is advisable here, in order that the inversions may be rendered usable.

Here, again, the chief thing will be the judicious treatment of the free (unprepared) perfect fifths. A too anxious and limited use of them would, on the other hand, be out of place, since, in view of the numerous possibilities of inversion, it is a practical impossibility that even a large proportion (not to say all) of them should be used. It is an essential requirement of such a movement, *that the Bass be not formed with too long skips*. The reason of this is easy to perceive: namely, that its transposed position, i. e. its position in the other voices (particularly the middle voices) is thereby often rendered inconvenient or impossible. What is farther necessary will appear from the examples. We select, first, a simple one.

161.

Of the unprepared fifths *a*, *b*, *c*, *d*, it is to be remarked that only the

one at *c* shows itself unfit for use in many inversions: every where, however, where the fifth of a prepared chord of the seventh (as at *d*), especially of a dominant chord of the seventh (as at *a* and *b*) appears, its use is unquestionably good. The $f\sharp$ at *d* is chosen, only because, in some inversions, the chord of the sixth, fourth and third is thus rendered more definite.

The above example, which amounts to little more than a lengthened cadence-formula, we will give in a more extended form; and show how the fifth at *c* may be avoided.

162.

The fifth found in No. 161 (*c*) is here, in a simple manner avoided, *a*.

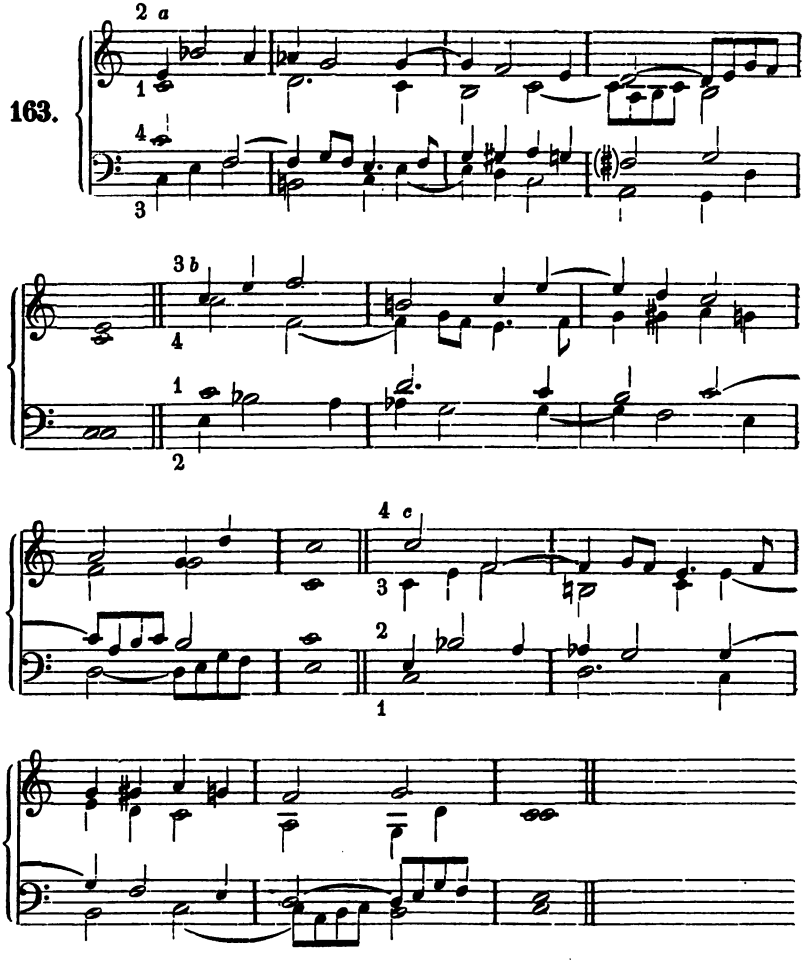
Every movement thus treated may appear in 24 different inversions: in these, in order to conform to the compass of the voices, the movement is sometimes to be transposed into other keys; likewise, in order as much as possible to avoid the crossing of the voices, the transpositions must be sometimes one, and sometimes two octaves.

These 24 inversions, if we number the voices, may be represented thus:

1 1 1 1 1 1	2 2 3 3 4 4	2 2 3 3 4 4	4 4 3 3 2 2
2 2 3 3 4 4	1 1 1 1 1 1	3 4 2 4 2 3	3 2 4 2 3 4
3 4 2 4 3 2	3 4 2 4 2 3	1 1 1 1 1 1	2 3 2 4 4 3
4 3 4 2 2 3	4 3 4 2 3 2	4 3 4 2 3 2	1 1 1 1 1 1

If we take the great trouble of writing out these inversions of the voices, it will lead to many useful observations and afford an insight into the most various relations; recollecting that in order to judge properly of an inversion, an octave adapted to it, and the fitting key for it must be chosen, so at to present it in a proper shape for performance.

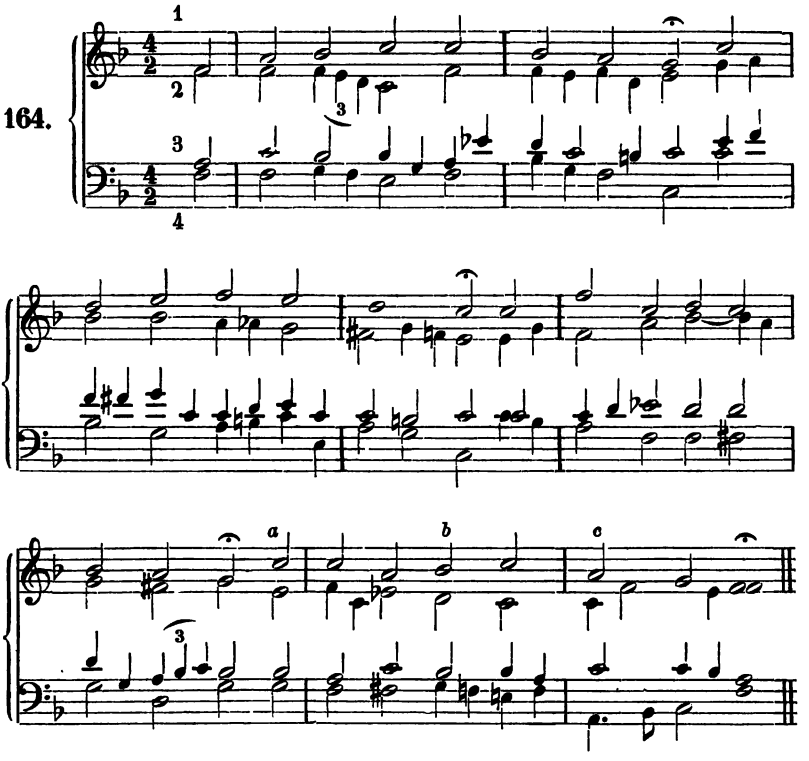
We will content ourselves, here, with showing those inversions in which each voice in turn takes up the melody of the Soprano of 162. Taking No. 162 as first position, we have the following three.

163.

All these inversions may be used under favorable circumstances, and are probably sufficient for our purpose, so that we may omit the other twenty. After what was said on page 117, we need attach no especial importance to the failure of some inversions to produce a good cadence.

All these inversions are useful; some of them appear, in some places, even more expressive than the original movement. The low position of some inversions may be easily altered by transposition to other keys. In selecting the above inversions, we do not intend to imply that they are the best for use; among the other twenty, there may, after all, be some, which, in the practical application, would suit a particular purpose still

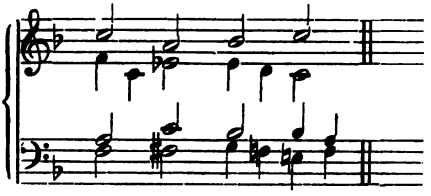
better than these. In making a selection, every thing must depend upon the peculiar surroundings and opportunities of the piece in hand.

For further, and personal investigation, we will give still a few similarly constructed movements. At first we give a treatment of the Choral before used, in quadruple Counterpoint, as an example, showing how longer pieces, also, may be treated in this manner.

164.

We recommend, as regards this example, that the student try the inversions in the order of No. 163, so that the *Cantus firmus* may appear in each voice, and likewise the original voices appear in each position in turn. It will be necessary, here, only to remind him that when the Choral appears in the Alto or Bass, it will be best to transpose the movement to C *major*. There is opportunity for many useful observations in connection with these inversions.

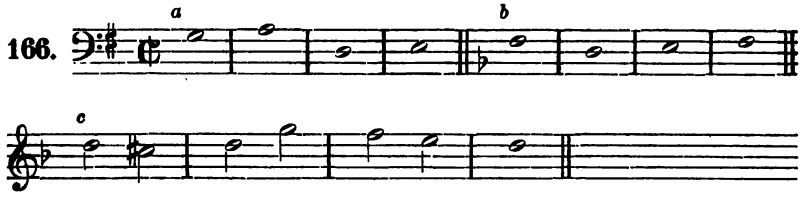
We will add a few remarks to the above treatment. The half-cadence at *a* will, in many inversions, assume a position peculiar enough. This we must take as it comes, unless we wish to dispense with all inversion.

The unprepared fifth at *b* will also give only an unsatisfactory Bass-leading, if the Alto becomes the Bass. How easily such blemishes can frequently be remedied, may be shown in the following slight alteration, which appears to very good advantage in the inversion.

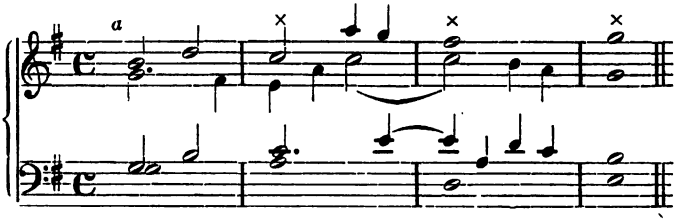
165.

The long skip of the Bass at *c*, separating it by a tenth, from the Tenor, will occasion a crossing of the voices in some inversions.

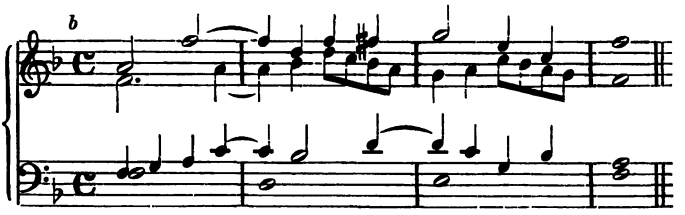
Covered octaves, and unisons, as in the cadences of the 2^{d}, 3^{d} and 4th strophes (which appear at a disadvantage in the inversions), are never to be entirely avoided.

Since a practical use of whole pieces in so extended a manner — one comprehending many inversions — is not easily conceivable, the treatment of short movements is to be recommended, such movements as really may be used. These may now be obtained through exercises to a simple *Cantus firmus*, as we will show in a few examples.

166.

Out of these, four-voiced movements are to be formed, adapted for quadruple inversion. The formation of cadences is not intended. Examine the following treatments.

167.

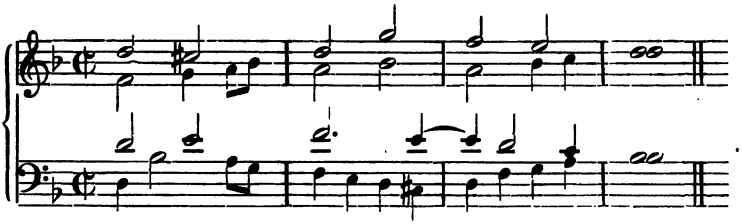




Of the treatment *a* we would remark, that the unprepared fifth *e* in the Alto (in the second measure) may be used, because the fundamental immediately follows as secondary note: not so good, in some inversions, is the fifth, *b*, in the fourth measure. The harshness, in some inversions, of the ninth — suspension in the third measure, is rapidly passed over.

The *Cantus firmus c* in No. 166, we will work out thus:

168.



Several harshnesses will appear in the inversions of this last treatment, in connection with the numerous suspensions and passing-notes: these are not always on this account to be absolutely rejected. It is also true that unless the work be extremely limited, we shall not always get through without occasional crossing of the voices, whereby, of course, the inversion is momentarily done away with. This is always the case when consecutive voices approach each other nearer than an octave, or when other voices are led more than two octaves apart.

None of these short interruptions of the actual inversion render the movement useless.

It is unmistakably true that these treatments are more artificial by far, and impose greater restrictions, than the kind of double Counterpoint, previously shown, to which free voices are added, not destined for inversion. It would, however, be a great error, if, in this restriction we should think to find a hindrance to the free development of thought; on the contrary, the industrious practice of such exercises will be highly promotive of this very element essential to the production of any composition of value, and prove useful in cases not involving a special application of quadruple Counterpoint. Any such industrious practice, under restrictions, will produce abundant fruits and a skill which will show itself influential and helpful in free movements also.

SECOND SECTION.

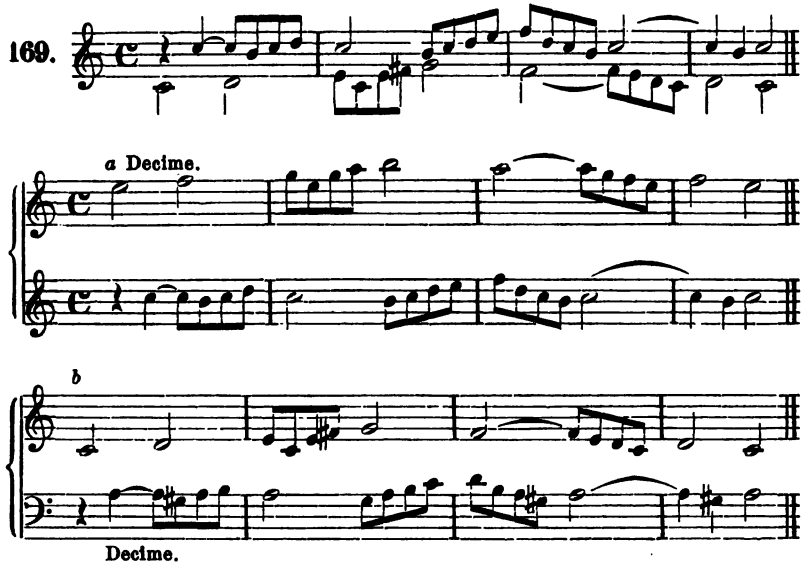
DOUBLE COUNTERPOINT IN THE DECIME AND IN THE DUODECIME.

CHAPTER XIV.

Double Counterpoint in the Decime.

It consists in this, namely, that the transposition of a voice, instead of being, as formerly, to the octave, is to the *decime* (tenth); and of such sort, that either the lower voice is transposed a decime higher, above the original upper voice, or the upper voice a decime lower, below the original lower voice.

If we apply the following movement in this manner, the immediate result is the two inversions at *a* and *b*.

169.

REMARK. The partial incompleteness of the chords, consisting of bare, or empty intervals, must not mislead us here, since, in the practical application as a rule, one or more free voices may be added.

The first observation that we make in connection with the above movement, is this: that here we obtain, through the inversion, something essentially different; which was not the case with the corresponding variety of double Counterpoint of the octave. At *a*, even, we have a somewhat altered leading (on account of the changed position of the half-steps), but at *b*, the very key is changed. Although the latter will not take place in all cases, still it often will, and in the above movement it must be so to produce any thing possessing unity, and to be understood, i. e., in other words; the transformation of the original *g* into *g*♯ was here desirable for the sake of a better melodic succession, and, through this change the movement comes to be in A *minor*.

After this general view of the subject, we will enter somewhat more closely into the technical part of the work.

The intervals, in the inversion in the decime, appear in the following series.

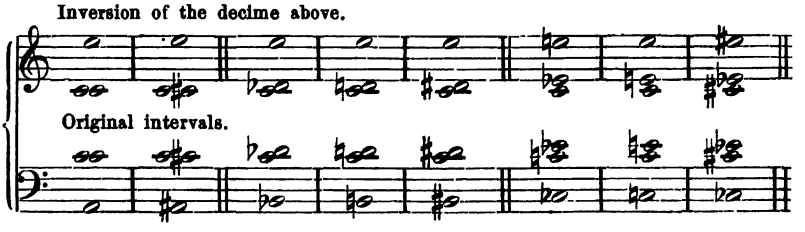
1	2	3	4	5	6	7	8	9	10
10	9	8	7	6	5	4	3	2	1

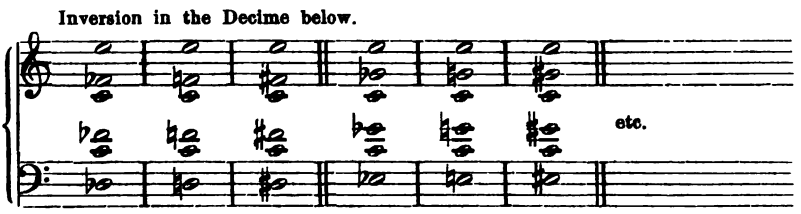
The immediate result of these series is;

1. *That since the third becomes the octave; the sixth, the fifth; and the tenth, the prime; the parallel motion, which, as a rule, is carried out in progressions of thirds and sixths, must be excluded;*
2. *That all dissonances, the second, fourth, seventh and ninth, are to be subjected to a careful investigation in regard to their relations to each other, since they have become something entirely different from the intervals resulting from the inversion in the octave.*

But the above series of numbers, as was the case even with double Counterpoint of the octave, afford no insight into the difference between the original intervals and those resulting from inversion. If we will examine this, it will soon be evident that what here appears is by no means so simple as what we find in the case of the octave, but that such manifold, even unusual formations come to light, that we can find no general divisions from which farther technical rules may be deduced.

A brief tabular view will prove this.

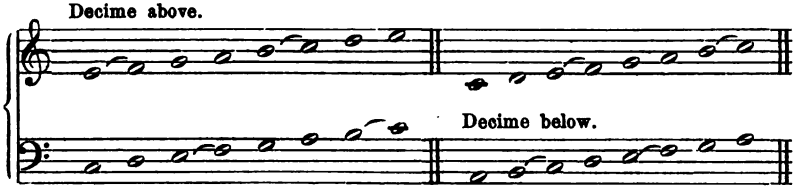




This need be carried out no farther, especially as, after the sixth, all these relations are repeated, only in inverted order.

If we should construe and apply the inversions with the strictness in which they are actually given in the above table, we should frequently arrive at chord-phenomena and tone-combinations which are musically inconceivable and practically useless; and, even as passing and auxiliary-notes, many of these intervals will prove very dubious and worthless. Instead of these, the decime is simply taken as the key gives it, without reference to the finer distinctions. There is, however, still another view of these various relations, of decisive interest in the matter.

It may be assumed as known, that the position of the *diatonic half-steps* exercises an essential influence upon the formation of a melody. If we examine the diatonic scale in its transposition in the decime, we perceive the following differences in the position of the half-steps:



Since, now, as is proved by the above series, the half-steps never fall together, we have as result, that,

1. The voice that contains a fixed, complete melody, *e. g.*, a choral melody, is not, as a rule, transposed, but only the secondary voice, the Counterpoint; if, however, the *Cantus firmus* contains only a short motive, a brief movement, this also may, under some circumstances, be transposed to the decime.
2. In the voices to be transposed, those chromatic changes must take place in the transposition, which will render it similar to the original position, or at least, nearly so.

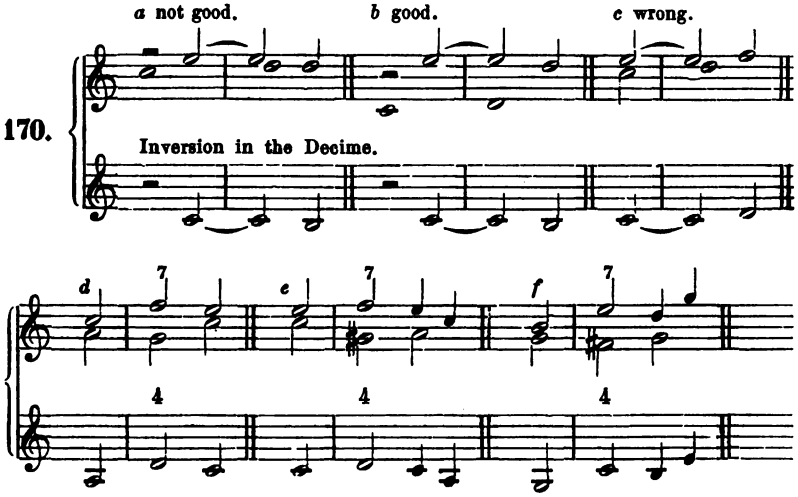
Hence, in No. 169, *b*, in the inversion in the sub-decime, some chromatic changes are introduced, whereby the movement appears in A *minor*, whereas, at *a*, these changes are not necessary, and the key could

remain unaltered, although the melody took on a form different from the original.

Before we again collect together the results of all this into a general view, we will (as was indicated on page 133, at 2) subject the dissonances, *i. e.*, the second and fourth, and the corresponding ninth and seventh, to a closer examination.

That the *second* (as well as the seventh) will here show itself to be, not so much chord-determinative — in the sense in which the doctrine of harmony usually ascribes to it this character — as suspensive, is shown even by its relation to the ninth; and none the less, however inclined we may be to ascribe to the ninth the capability of forming a chord. See Manual of Harmony, Chapter IX.

But since we learn from the doctrine of harmony that there is no such thing as a real second-suspension, but that this always appears as a ninth-suspension (even when two voices are in close proximity), it therefore follows, that

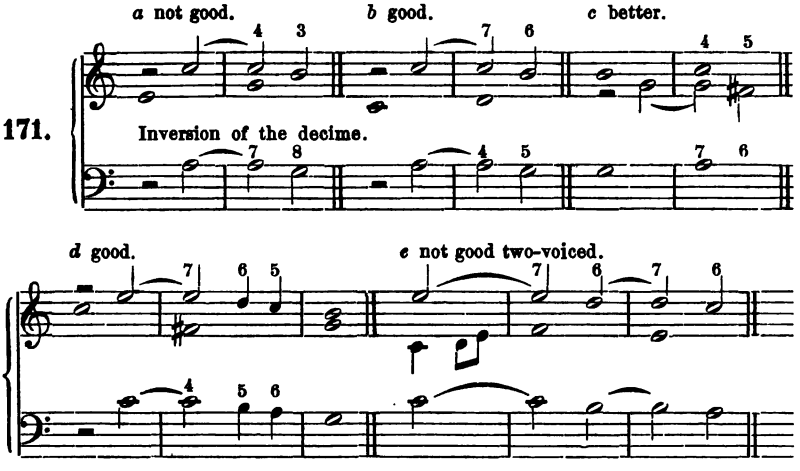
The second-suspension can be used only in the lower voice, when it arises out of the actual ninth-suspension, or can result in the latter.

That a progression of the second upwards (to the third), such as may occur in simple, free movement, cannot be thought of here is plainly evident from example *c*, the inversion of which would produce consecutive octaves, which are decidedly faulty. The ninth-suspension, at *b*, can be called good, only in case a free voice, particularly a middle voice, be added.

The following is to be said of the *fourth* and its corresponding *seventh*.

If we will conceive of the seventh in its chord-signification, we shall find that it will admit of this sense, only when it occurs as dominant seventh, or diminished seventh: in other cases, since it can only appear prepared, it will simply have, like the fourth, the force of a suspension. See No. 170, *d*, *e*, and *f*. We see, from these examples, that the augmented fourth (*e*, *f*), since it results in the diminished, or minor seventh of the seventh degree, may be better used than the perfect fourth (*d*), which cannot be applied two-voiced, as shown by the case quoted.

If we regard these two intervals as suspensions, we have to remark that the fourth-suspension can only stand in the lower voice; in this respect it is unlike the seventh-suspension, which may also be in the upper voice, as the following examples show.

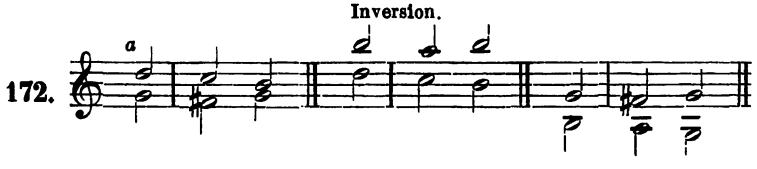
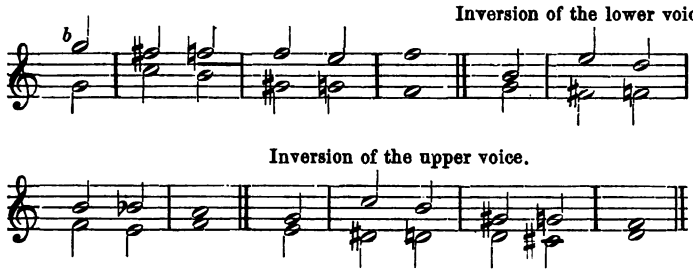
171.



From these observations we sum up the results once more, in brief, as they apply to the technical treatment.

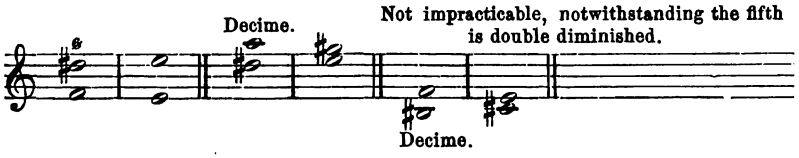
1. *In the progression of both voices, the* **Contrary motion** *only is to be used, except some cases of* **Oblique motion.** *The parallel motion is to be avoided.*

Remark. Progressions may, after all, be found, in which parallel motion is just as good, *e. g.* the succession of two fifths, the second one being diminished (No. 172*a*); also certain progressions of diminished and augmented intervals. No. 172*b*.

172.



But progressions of this sort are rare, and to be regarded as exceptions.

2. *The use of the consonances, prime, third, fifth, sixth, octave and decime, is unrestricted, because they can enter in contrary motion only: but the third, sixth and tenth must stand where the octave, fifth and prime, their inversions, will not seem too bare.* With three, or more than three voices, this precaution is unnecessary.

3. *The dissonances are best, used as suspensions; the seventh, however (especially the diminished seventh), and the augmented fourth may, in some cases, enter unprepared. See No. 171. The same is true of the diminished fifth.* The augmented sixth may also be used.

4. *Of the suspensions, we may use the second-suspension* **below**, *or (what is the same thing) if it arise from the actual ninth-suspension: See No. 170 b. We may also use the fourth-suspension below, and the seventh-suspension above. See No. 171, b, c and d.*

5. *The* **manner** *of transposition (inversion) is to be governed both by the distance between the two original voices and the compass of all the voices used.*

If the compass of a movement does not exceed a decime, one of the two voices may be transposed a decime while the other remains; if the position of the voices is unfavorable, the third may be substituted for the tenth, while the second voice is transposed an octave. Thus in 172, *b*, in the transposition of the lower voice, the third is chosen, and the upper voice placed an octave lower; in the transposition of the upper voice, it is simply placed a decime lower while the other remains.

We will let these investigations suffice for the present, and proceed to the formation of short movements.

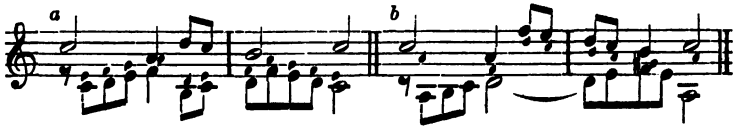
The Method of Treatment.

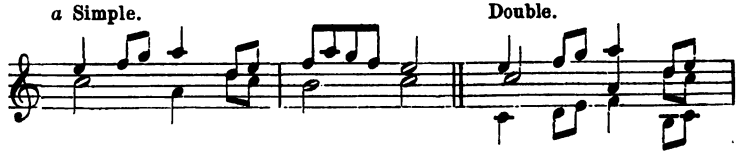
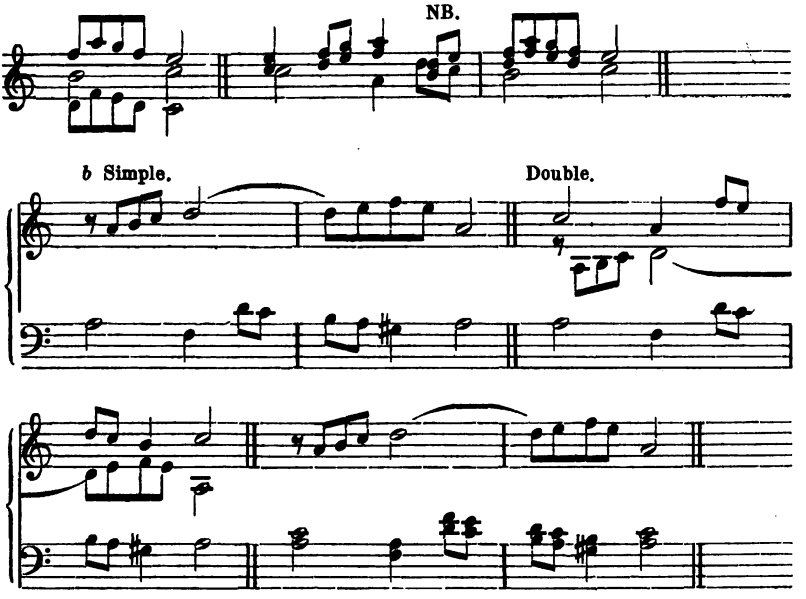
If, observing all the above remarks upon particular intervals, we should simply wish to write, to a given *Cantus firmus*, a Counterpoint adapted for inversion in the decime, the work would be executed but slowly and with difficulty, by reason of the constantly occurring questionable cases, and necessary caution. Instead of this, there is a simpler and plainer way to reach the object in view, a way, based upon a special peculiarity of this kind of Counterpoint.

In looking at the previous examples, we can hardly fail to notice, that a movement thus constructed may be performed not only in its simple original, or its inverted position, but also simultaneously in both, by which latter way it becomes, of itself, three-voiced; and not alone this, but that by means of double Counterpoint of the octave, the movement may assume the most manifold positions. Later, we will speak at length on this point.

This peculiarity, which belongs to no other double Counterpoint, will come to our aid in sketching the Counterpoint. *In forming a Counterpoint in a lower voice, we think of (or note down) the added third above; in forming one in an upper voice, we do likewise with the third below.* Now, if no essential rule of double Counterpoint of the octave has been violated, then the added, or imaginary third, being transposed an octave higher, will appear as a correctly formed voice, and in the decime of the first one; in this position it may be used, either alone or in connection with the first. This shall be made clear by an example.

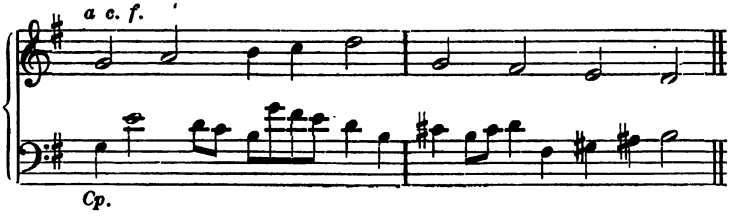
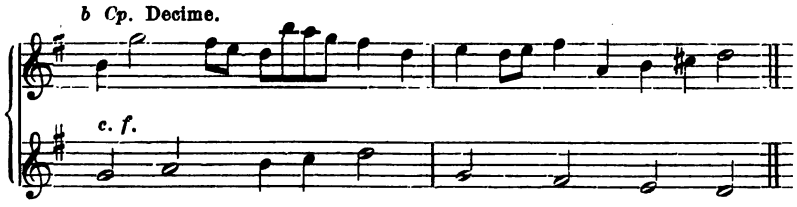
To the Counterpoint of the movement 173, *a*, we imagine the third above (just as there noted) to be added in sketching it in the lower voice; likewise, to the upper voice of the movement *b*, a third below, noted in the same manner.

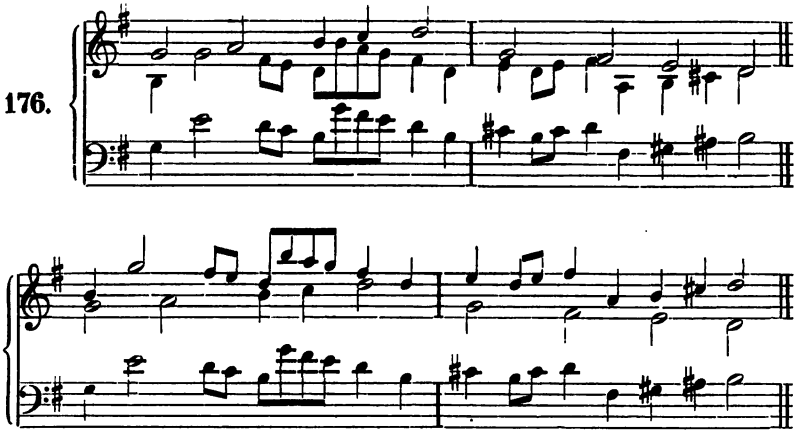
173.

Here every thing has been done which is required for a double Counterpoint of the decime to this short movement, and the application may be either simple or double, and of various kinds; *e. g.*

174.

All these inversions, to which more may be added, are made *by means of double Counterpoint of the octave.* Accordingly it happens that the voices cross each other at NB., because the distance between them in the original movement (No. 173 *a*) exceeds an octave. If we wish to remove this blemish (it can scarcely be properly so called), we need only place the lower voice an octave lower still.

Chorals may be profitably used for practice in these forms. When thus used, they cannot, of course, as a rule, be transposed into the decime, because, as we have said before, the form of the melody would generally be so altered by such transposition, that its character would be lost. Instead of this the Counterpoint is to be used for inversion. We give, as an example, the treatment of a strophe.

The following Counterpoint to the Choral-strophe *a*, which is conceived at the same time with its third above, gives the inversion in the decime at *b*.

175.

Since now, as we already know, we can use both movements together, we have as result a three-voiced movement in the following and similar positions:

176.

Not only is the use of this Counterpoint, two-voiced, rarely found, but even the double application above shown, in which the movement becomes three-voiced, is not very often met with, being found only now and then, in cases where the object is to produce a climax, a conjoint use of elements previously used singly, which can develope itself into a four-voiced movement, as we shall see later. This clearness and transparency, attained through this simple leading in thirds, if frequently applied in a longer movement, would produce a monotony which is, of course, to be avoided. Instead of this special application, free voices are added, such as are calculated to impart to the movement a new interest.

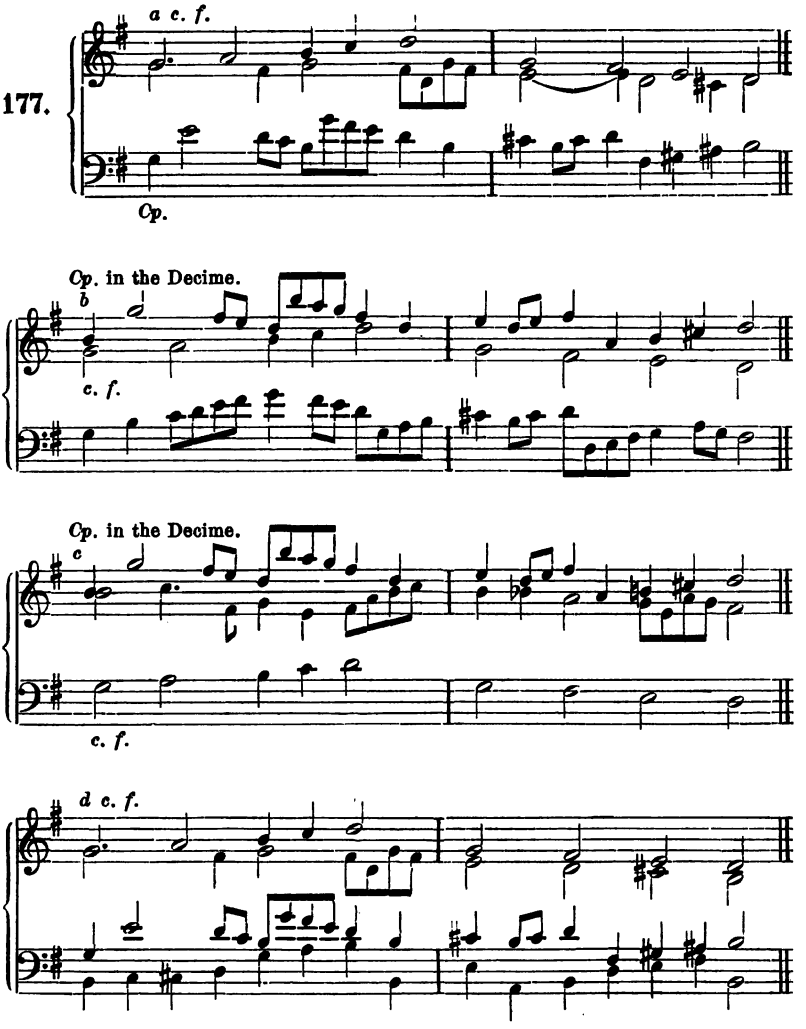
How such free voices (which are therefore not destined for inversion) may be formed, we will show in a few examples.

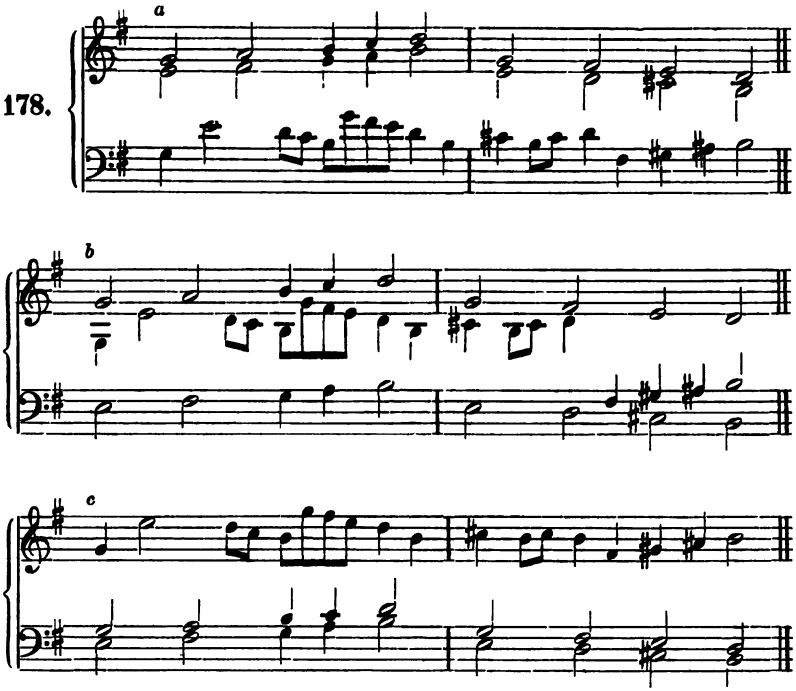
a. A free middle voice to the original movement.

b. A lower voice to the movement inverted.

c. A middle voice to the same.

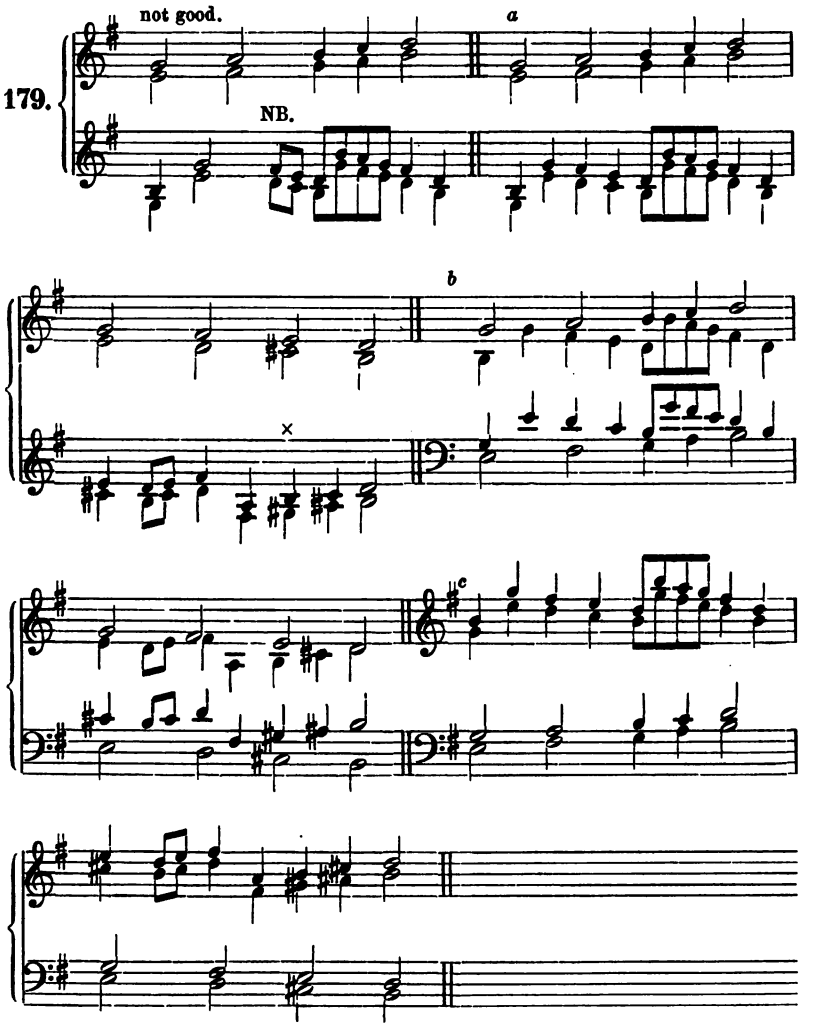
d. Two free voices to the original movement.

177.

It has been previously said that it is not easy to transpose the Choral to the decime without marring the melody; still it will be possible in case of particular strophes. Thus, our above strophe may very well be so transposed as to appear in E *minor*, if the second measure be well constructed. But when a double application is intended, the transposition becomes unobjectionable, because the Choral at the same time appears in its original form. That the above Counterpoint may be treated in this manner shall be shown here.

178.

The method of treatment will be clear from these examples; especially will it be plain from them that the formation of the decime, or, which is the same thing, the addition of the third, is by no means to be effected mechanically according to the previous table of inversions, but will be governed exclusively and only by the relations of a melody as regards its key, as well as necessary or possible modulations.

It still remains for us to take a glance at the *four-voiced movement* arising from the *simultaneous* use of both inversions.

If the movement is to be so written as to admit of this treatment also, *we must*, besides adhering to the contrary and oblique motions before mentioned, also *avoid the suspension-ties;* the prepared seventh, however, may find place in such treatments. Thus, in our Choral-strophe, the suspension at the beginning will have to be omitted, as the next example shows. See No. 179.

The voices must also stand in a favorable open position, to avoid crossing each other too much, as they do in our example. In such cases, however, the inversions in double Counterpoint of the octave are frequently good. We will show this in our movement.

At *a*, and in the other inversions, the suspension formerly used at the beginning is omitted, and the movement has become practicable four-voiced. The crowded position necessarily causes here much crossing of the voices; but this is neither to be regarded as a fault, nor does it, by any means, always produce a bad effect, provided it is adapted to the movement and the position ("lay") of the voices: this cannot indeed be affirmed of the above movement. In the second measure (of *a*), the changing-note *b* in the third voice seems harsh; it passes quickly, however,

and is made much milder in the other inversions, through the octave-position.

In the inversions *b* and *c* the position of the voices is better, and the movement, as a consequence, more free and clear.

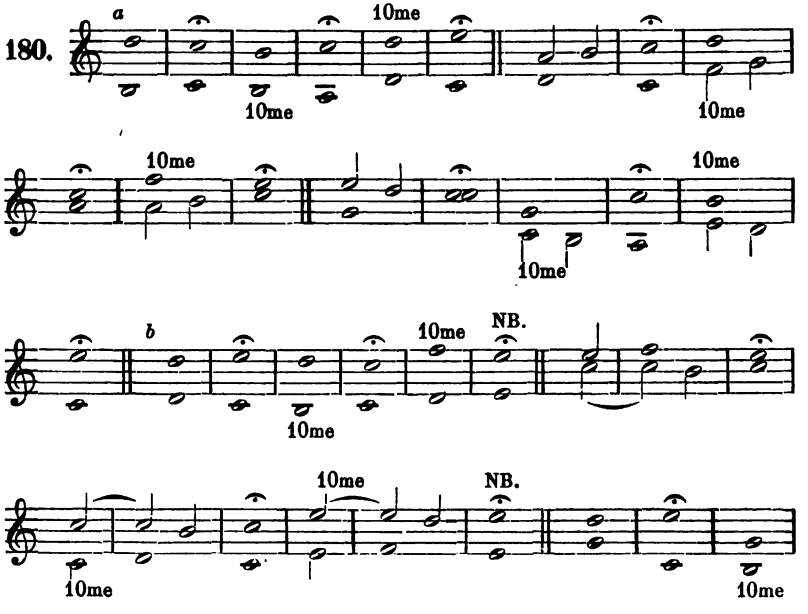
Concerning the Formation of the Cadences.

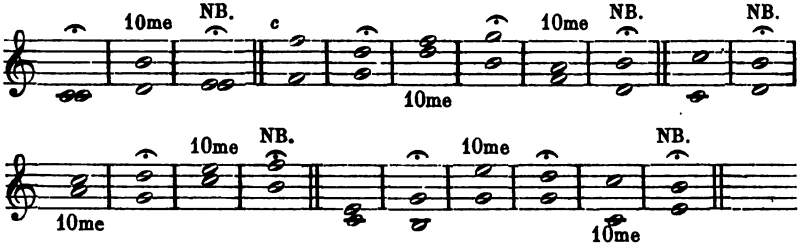
What was said of the cadences, in double Counterpoint of the octave, applies here also; namely, that its application only rarely calls for their formation, because, as a rule, it is not carried out to the close. It is different, however, with the treatment of Chorals in this manner, since each strophe requires its particular cadence. We have therefore, something to say concerning these cadences.

The complete whole-cadence will result, in double Counterpoint of the decime, in either an incomplete, or a deceptive cadence (which, however, may also appear as modulation, as in the above Choral-strophe): which of the two will result depending upon the voice transposed. See No. 180, *a*.

The incomplete cadence is transposed, as a rule, into a complete one, No. 180, *b*; but some inversions result only in an incomplete one. See at NB.

The half-cadence usually results in another half-cadence, but it will require to be more than two-voiced. No. 180, *c*.

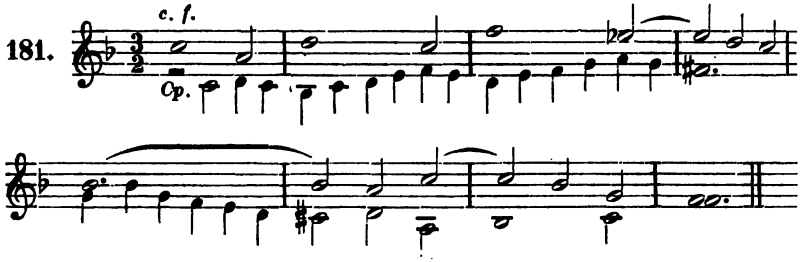




In the above inversions the third is frequently used instead of the tenth, in order to produce a more compact position; this makes, here, no difference in the result.

Although these cadences are here given only two-voiced, they are, for the most part, used polyphonically; in which use the additional voices, of course, require no inversion. With many of them a third voice is even necessary, to render the formation definite. This is especially the case with those marked NB., which absolutely cannot be used without the accompaniment of one or two additional voices, if they are to be comprehensible.

Free problems — such as we formerly used, as third manner, in free and metrically various formation — may serve for farther practice in this Counterpoint also.

Here is an example:

The following different treatments may be attempted.

1. To the *Cantus firmus*, the Counterpoint in the decime.
2. To the Counterpoint transposed an octave higher, the *Cantus firmus* in the sub-decime.
3. To the *Cantus firmus*, the original Counterpoint at the same time with the decime.
4. To the *Cantus firmus*, the Counterpoint with that of the decime transposed an octave lower, i. e. in thirds.
5. To the Counterpoint, the *Cantus firmus* at the same time with the sub-decime.

6. The same in thirds instead of tenths.
7. Four-voiced in the original position of *Cantus firmus* and Counterpoint, with third above and third below simultaneously.
8. The same in manifold positions attained by means of double Counterpoint of the octave.

It will be evident from all these transpositions (which will prove more or less favorable), as well as from all former examples, that progressions in thirds, and (what is of like force) progressions in tenths and sixths, constitute the real element of this kind of Counterpoint, *although these very progressions in thirds and sixths are to be entirely avoided in sketching the Counterpoint itself.*

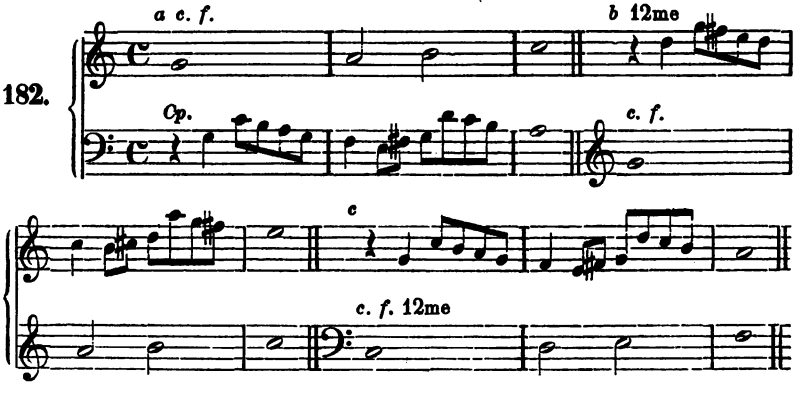
It will probably be necessary to call the attention of beginners — who have not yet fully mastered the essence of this whole manner of writing — to this distinction. *No progressions in thirds must be contained in the Counterpoint and Cantus firmus themselves: they arise first from the simultaneous use of the original formation and the transposition into the decime or third.*

CHAPTER XV.

Double Counterpoint in the Duodecime.

We come now to a kind of double Counterpoint, the practice of which, although it is more rare, is indispensable to a complete education in the theory of music, and affords a deep insight into the essence of musical formation, which is of advantage to one's own creations, and also an assistance in understanding many other compositions.

By means of it we may so apply a two-voiced movement written under certain restrictions, that the lower voice may be transposed a duodecime (or twelfth) higher, above the original upper voice, and the upper voice, likewise, a duodecime lower, below the original lower voice; *e. g.*:

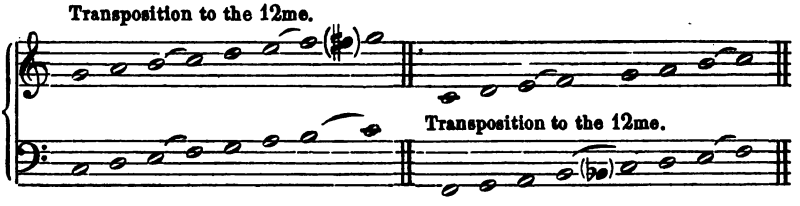
182.

At *b*, the Counterpoint is transposed a duodecime higher, at *c* the *Cantus firmus* a duodecime lower, in which latter case the Counterpoint is transposed an octave higher.

This brief example, however, shows plainly, at *b*, what an antithetical effect such an inversion will sometimes produce.

While the inversion at *c* still holds fast the key of C *major*, that at *b* requires a complete change to G *major*. This entire change of the key, while one of the two factors, the *Cantus firmus* or the Counterpoint, remains upon the original tones, is the real characteristic feature of this kind of Counterpoint.

Before we enter more particularly into these reciprocal interval-relations, we remark the following in reference to this and the other kinds of double Counterpoint.

As we have seen, the decime (tenth) is equal to the third; in like manner, the duodecime (twelfth) may be expressed by the fifth. If now we regard the octave in double Counterpoint as — in sense, if not in fact — identical with the prime, we obtain, expressed in these three kinds of Counterpoint, the different transpositions into the component parts of the triad: octave, third and fifth. From this it follows that the Counterpoint of the octave (certain interval-variations aside) expresses the idea of *unity:* that of the duodecime the idea of *antithesis*, in as much as it often occasions a complete transposition into the key of the fifth above: the Counterpoint of the decime, however, expresses the *mediatorial* idea, since it alone is able to give us the original movement simultaneously with its inversion. But in how close a connection these three kinds of double Counterpoint stand, we have already learned through the Counterpoint of the decime, the application of which admits of that of the Counterpoint of the octave at the same time. The same is the case with the duodecime, as will appear in what follows.

We will examine it first as regards its technical features. The scale proves by no means so different in the inversion, in respect to the half-steps, as it is in the inversion in the decime. A comparison gives this slight difference.

Hence, in order to form a melody like the original, only a slight alteration (in the upper voice of this example the $f\sharp$ indicated, in the lower

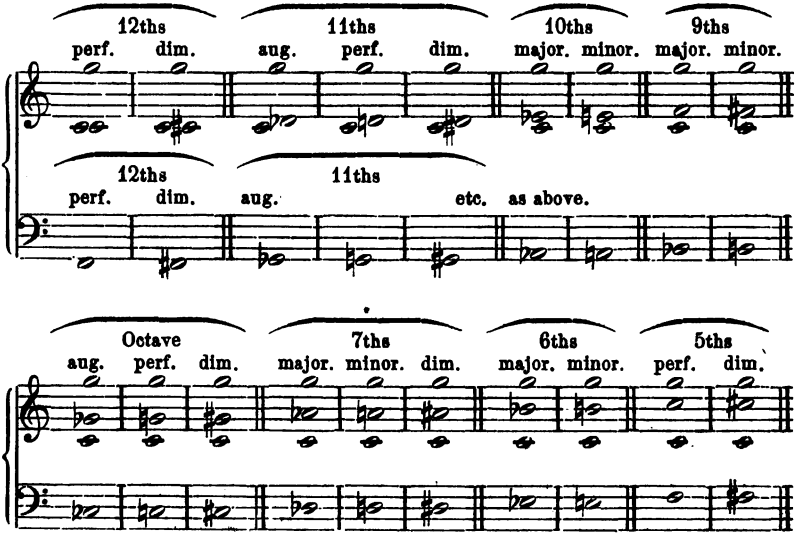
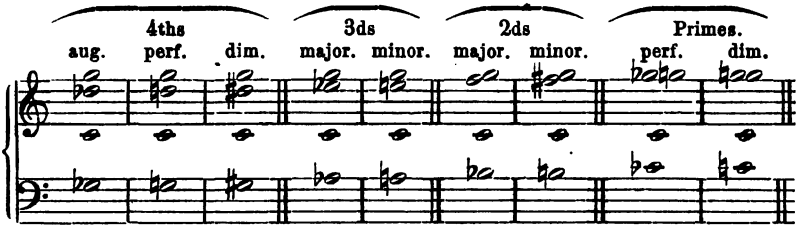
voice the $b\flat$) would be necessary. We see already, from this, that in the inversions, the keys may be entirely different from the original.

But we must remark, at the same time, that such a change of key is not always to the purpose: as for example, in No. 182 *b*, where the change from *f* to $f\sharp$ is neither necessary nor very good; likewise at 182 *c*, the change of *b* into $b\flat$ would render the passage more definite and hence be desirable, were it not that here the original (not transposed) Counterpoint was to be retained.

In a closer examination of the intervals, we obtain a general view from the following series of numbers:

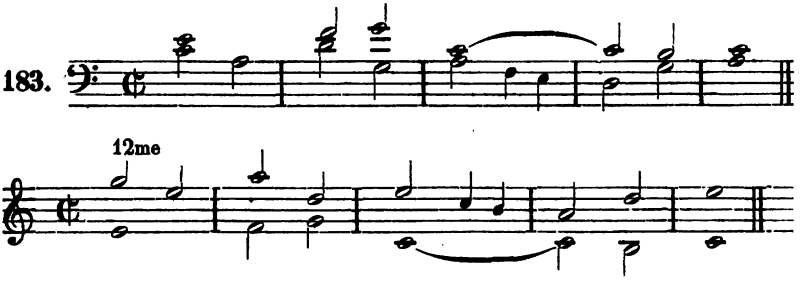
1	2	3	4	5	6	7	8	9	10	11	12
12	11	10	9	8	7	6	5	4	3	2	1

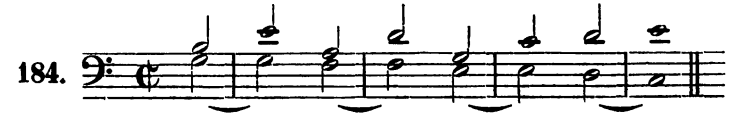
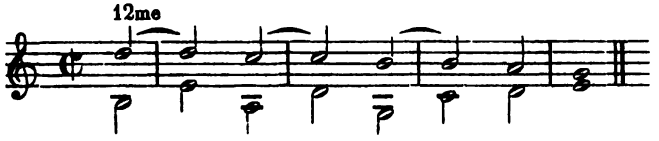
It is evident from these series that the *third* (decime) is the interval upon which the *simultaneous* progression will chiefly depend: that the *sixth* requires an especial introduction and progression, since it results in the *seventh*; and that, as to the other intervals, a part is consonant (prime, duodecime; fifth, octave) and subject to their known rules of progression, and a part dissonant (second, eleventh; fourth, ninth) and must be governed by the laws of the dissonances and suspensions.

If we follow out the intervals to their most minute differences, we do not discover the great variation which appeared in the case of the decime. Thus through the two inversions arise two series of intervals entirely alike.

Notwithstanding the similarity of the transpositions above and below, we can no more proceed in a purely mechanical manner in their application, than we could in double Counterpoint of the decime, if we wish to produce any thing musically intelligible; on the contrary, *such choice of intervals must be made, in the inversion, as the unity of the key demands*, and without which intelligibility is impossible. In accordance with this principle we are also to judge and apply the above mentioned variation exhibited by the simple (diatonic) scale.

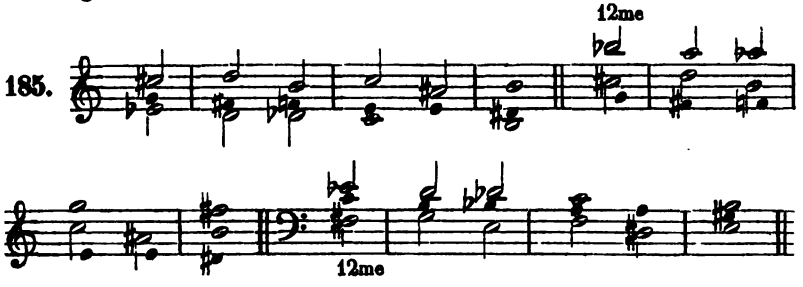
Notwithstanding all this, there are particular rules of treatment for certain intervals: these are comprised in the following:

1. The *third* and *decime* (*tenth*) may always enter unprepared, and (contrary to what is the case in double Counterpoint of the *decime*) progress in parallel motion.
2. The *fifth* and *octave*, since each results from the inversion of the other, can, of course, only appear singly, not in parallels: they enter best in contrary, or oblique motion, e. g.

183.

3. The *sixth*, since it results in the seventh, must be used with caution; it is best applied *when the lower tone is prepared, and progresses downward a degree*.

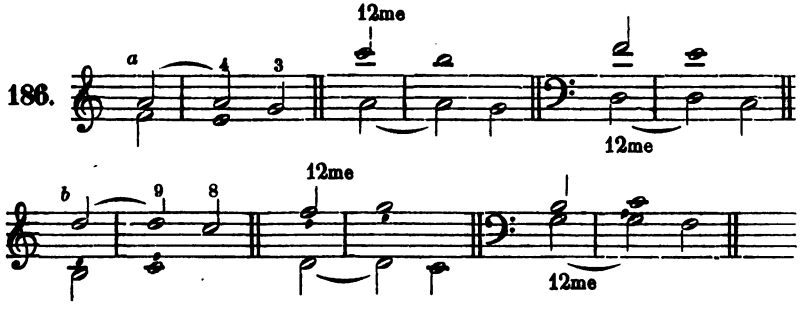
184.

The *major sixth* only, which, as a rule, results in the minor seventh, may occasionally enter free, especially if it result in the dominant seventh. That the sixth may also progress downwards in passing is shown by the third measure of the above example (No. 183): it will result, thus used, in the passing seventh.

4. The *augmented sixth*, in its evolution, results in the *diminished seventh*. Both intervals may be used without restriction, and resolved according to rule.

185.

5. The *fourth*, as suspension of the upper voice, is good: inverted, it will give the ninth, which, however, *has here the signification of the second* (transposed an octave). No. 186, *a*.

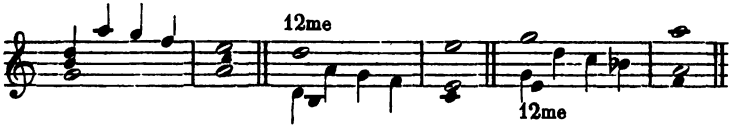
The real *ninth-suspension* (in the upper voice), since in its evolution it produces the fourth, followed by the fifth, is less adapted for use and is intelligible only if accompanied by a third voice. No. 186, *b*.

186.



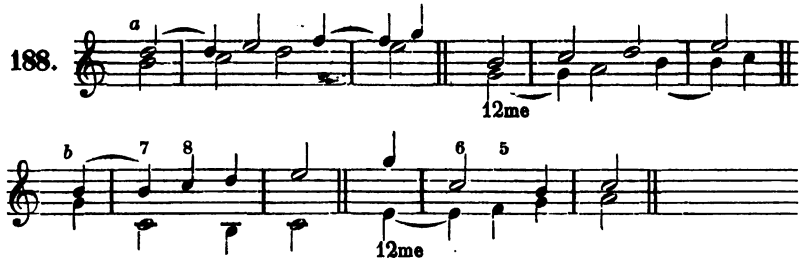
Certain figures, in which the ninth is used unprepared, may also be occasionally applied here, especially if an accompanying voice be added.

187.



6. If we admit retardations from below upwards, then such may especially be used as are based upon the progression in thirds, No. 188, *a*. The retardation of this kind of seventh is judicious only when the progression is that of the leading-tone or half-step. The inversion in the duodecime is here unobjectionable. See *b*.

188.



An opportunity rarely offers for the employment of this form in whole pieces or longer movements. Even in the fugue, the actual field where these formations are most useful, it will always be a question of occasional use, with the subject, or counter-subject.

The basis of all interval-progression in double Counterpoint of the duodecime is the progression in thirds.

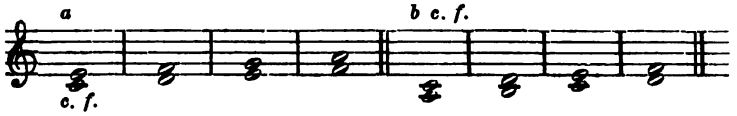
Since the *sixth*, because it results in the seventh, may appear only under certain conditions, and the fifth and octave only singly, while the remaining intervals (except the third) are connected with the chief intervals through the laws of the suspension, or of passing-notes, therefore the third remains as the interval upon which the progression chiefly depends.

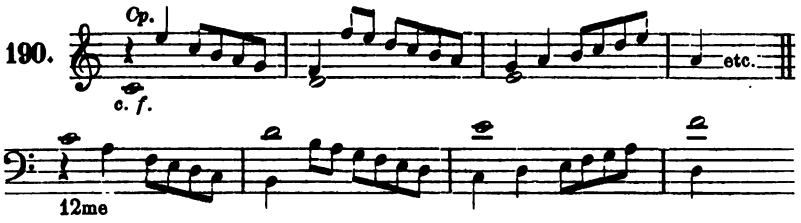
As simple and easy as the composition of such a movement, by the observance of the above principle, may appear, yet, on the other hand, the free movement of the voices is limited by this very principle, and the danger incurred of making the movement too simple and monotonous through the uniformity of the progression in thirds.

True, the last named evil may often be avoided through intermediate movements in the leading of a voice, but still the wish remains that we might also employ tones placed at other intervals; these, however, are possible only under favorable circumstances.

An example will show this more plainly.

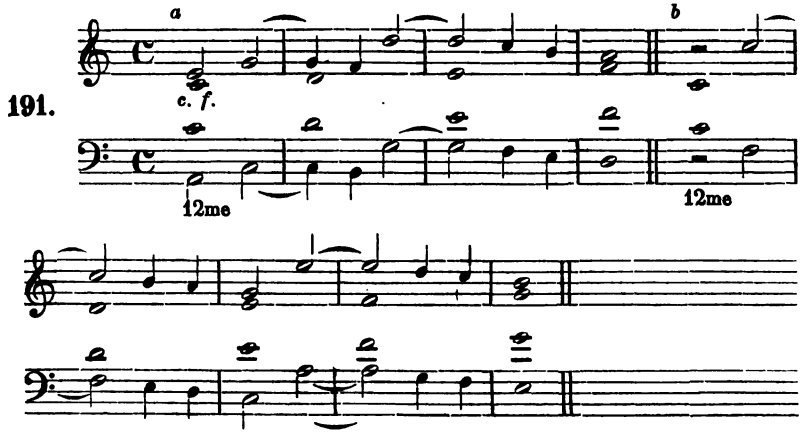
To a *Cantus firmus* consisting of a scale progression, we will write a third above, *a*, and a third below, *b*.

189.

Upon this basis we carry out the Counterpoint thus.

190.

The sixth, occurring in this movement, is only used in passing; hence the third measure (unless we wish to form it like the second, as sequence) must undergo a metrical alteration, because, according to the formation of the second measure, the sixth would have fallen upon the accent, which would not have given a good formation in the inversion.

If we should continue in this manner, not much variety of harmonic formation would be attained; neither would the artistic skill exhibited be very great.

The question here is one of seeking out and applying other interval-progressions also, without avoiding the favorable progressions in thirds. This may be done in the following and other similar ways.

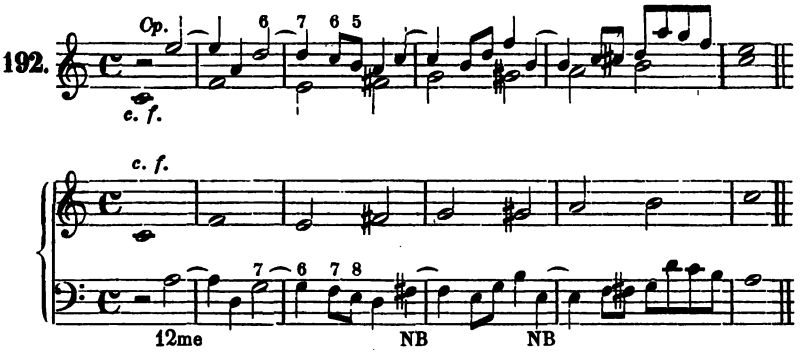
191.

In these Counterpoints the place of the third is taken in part by the *octave* (fifth); by which we obtain seventh-suspensions, the resolution of

which to the sixth is possible only if the latter can be given a downward progression.

The empty harmony often arising from the octaves and fifths may easily be remedied through a free third voice.

The student will soon perceive, by his own attempts, how limited is the choice of intervals when the chord changes, and that, since the sixth may be used only under especial conditions, there remain to us only the third (as chief interval), together with the fifth and octave; these, however, may be introduced through suspensions.

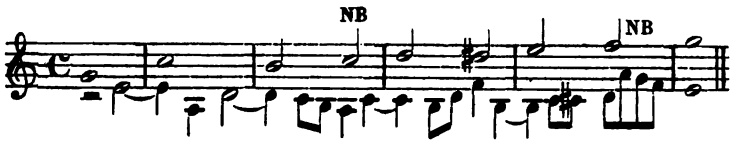
An example will bring this more immediately before us.

192.

The sixth, in the second measure, was possible only because the lower voice goes downwards a degree, on account of which the seventh in the inversion likewise progresses regularly. The succeeding seventh-suspension with subsequent sixth and fifth, is already familiar from the previous examples.

At NB. (measures 3 and 4 above) the inversion of the movement in the duodecime shows very plainly, how, in many cases, such inversion cannot be carried out according to the formula previously given, but must be governed by the *Cantus firmus* and its modulations. The $f\sharp$ in the third measure (aside from the fact that it is not, in itself, very good) no more corresponds to the original c than does the b to the f above, in the fourth measure. In the first case f would be the corresponding tone, which to the $f\sharp$ of the *Cantus firmus* is inconceivable; and in the second case $b\flat$, instead of b, which would give the augmented sixth, an interval which cannot be used here.

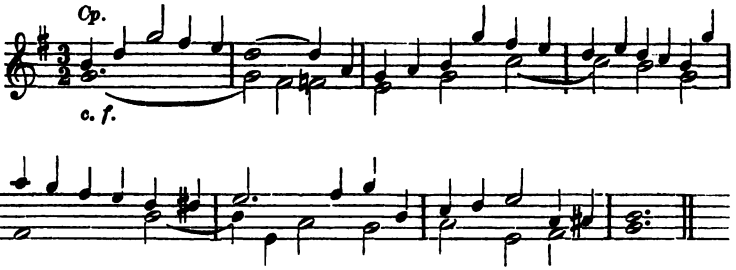
But such alterations are only to be made in the transposed voice, and an alteration of the *Cantus firmus* or of the untransposed voice is inadmissible. If, in the above movement we should leave the Counterpoint unchanged, and wished to transpose the *Cantus firmus*, we should have to make in it the following alteration:

193.



Here the Counterpoint remains unchanged, except that it is transposed an octave lower; the *Cantus firmus* on the other hand, is transposed a fifth instead of a duodecime. The result is that the elevation of a half-step, in the third measure, must be omitted, *i. e.*, *c* must be taken instead of $c\sharp$; in like manner *f* may be used instead of $f\sharp$ in the fifth measure.

In order still farther to exhibit the peculiarities of this Counterpoint, we will choose still another kind of *Cantus firmus* for treatment. From our earlier exercises we take an example of a more extended sort, and add the Counterpoint at once.

194.

Before we add the inversion of this movement in the duodecime, we will examine the work in relation to its intervals and their progression, in order to learn beforehand to judge what is to be expected in the inversion in certain cases.

From this investigation we will exclude thirds, since, as we know, their use is unobjectionable; likewise octaves and perfect fifths.

The *seventh* and *sixth* in the first measure, — used in passing — will, inverted, give the sixth and seventh: in this case the latter has no harmonic significance whatever, but appears simply as a passing-note. We have previously found this case with a different result; namely, in the first example of this kind. No. 191.

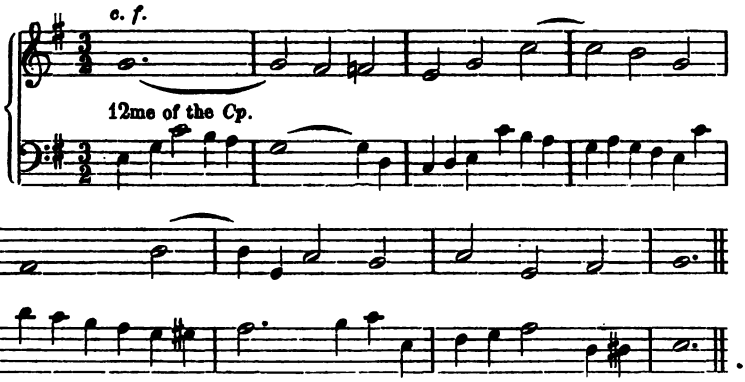
The minor *sixth*, in the second measure, is to be disregarded, because the major sixth immediately follows it. This, however, results in the minor seventh, the progression of which will be regular, since here the lower tone of the sixth (the *f*) goes downwards a degree.

The *fourth*, $f\sharp$, in the third measure, appears, in passing, as changing-note; but it will sound harsh both here and in the inversion, as ninth.

The *fourth*, *e b*, in the sixth measure, enters as suspension, in which

the lower voice *b* leads downward to *a*; hence, in the inversion a correctly formed (prepared) and resolved ninth-suspension will result.

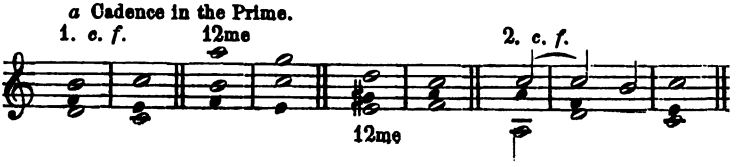
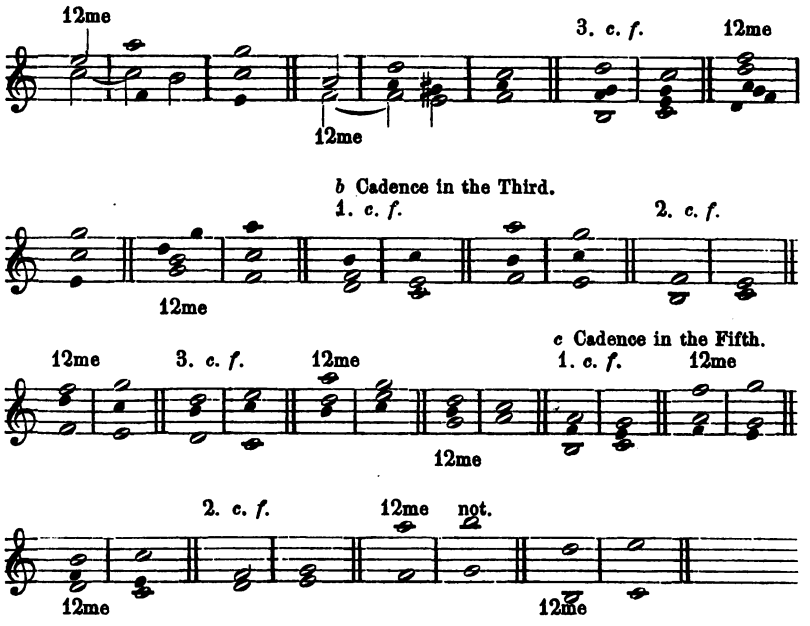
The remaining intervals require no remark, and the movement, in the inversion, will appear thus.

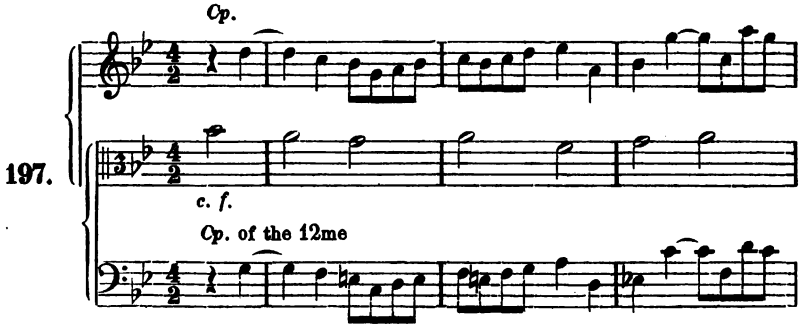
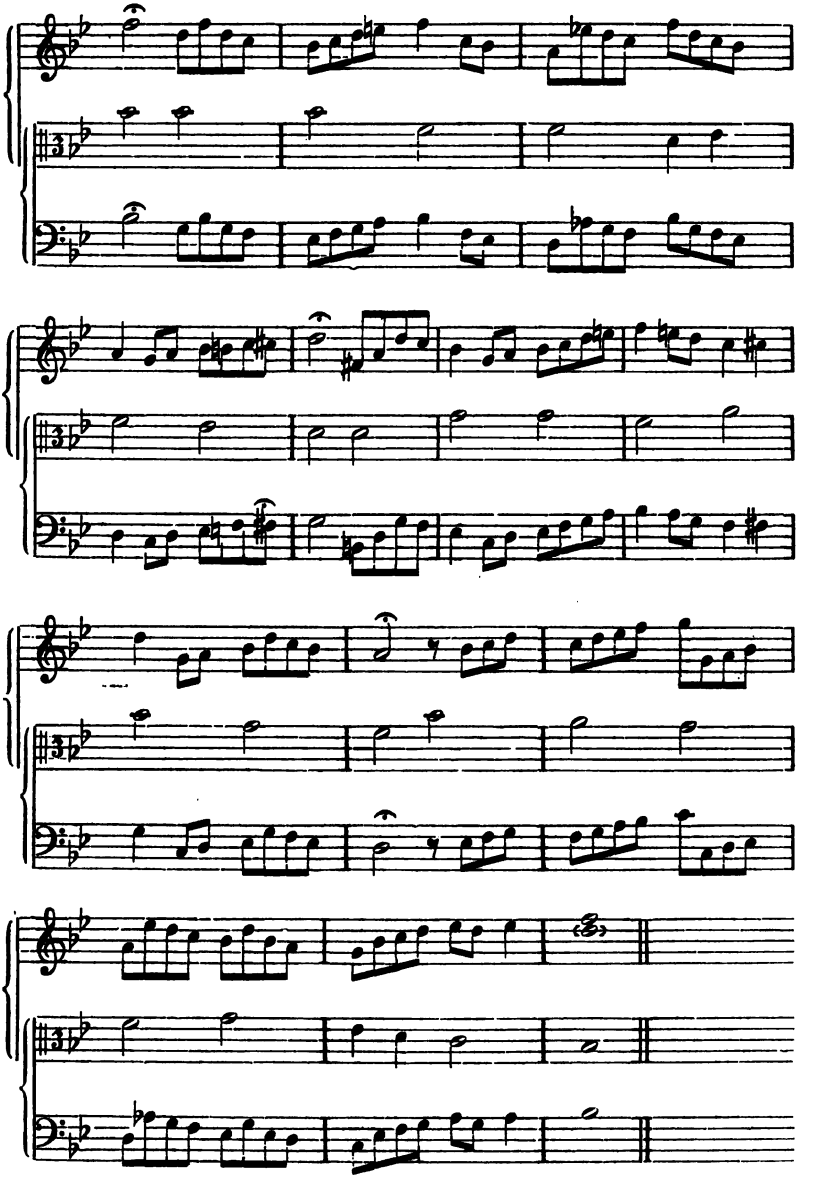
195.

That this, as well as all the foregoing movements, awaits a completion through other, free, additional voices; that they, indeed, actually require it in some places, is to be remembered in judging of them. Later we shall return to this subject.

The Exercises in Double Counterpoint of the Duodecime, applied to the Treatment of Chorals.

Although, in the use of this Counterpoint, which, like all the others, can have only an occasional and passing application, we have made little reference to the formation of cadences, yet in the treatment of Chorals, the necessity of them is sufficiently evident.

Although, in his own attempts, the pupil would probably very soon discover what is correct and practicable in this regard, still we will here give a few cadence-formations, together with indications of a third or fourth voice, in order to show the peculiarities of such inversions. In this work, much depends upon the question whether the Counterpoint or the *Cantus firmus* be transposed, since, in each case the result will be different. In the following cases we give first the transposition of the Counterpoint, then of the *Cantus firmus*.

196.

The above cadences — which appear here in their simplest form only — may be worked out more elaborately, in various ways, by means of diverse figural formations. We can see from these examples, that in the transpositions of the *Cantus firmus*, only the close in the fifth retains the key, while the fundamental and third lead to other keys.

In the following Choral we will exhibit a treatment of this kind. The best manner of writing is to note down, upon three staves, the *Cantus firmus*, the Counterpoint and its inversion simultaneously. In this manner, what is possible or to the purpose in the leading of the voices is most quickly and plainly presented to the view.

That here, also, as in all these treatments, much that is incomplete and empty can and must be corrected through free voices is plainly evident, and we will now speak farther of these additional voices.

Concerning the Free Voices to be added to this Counterpoint.

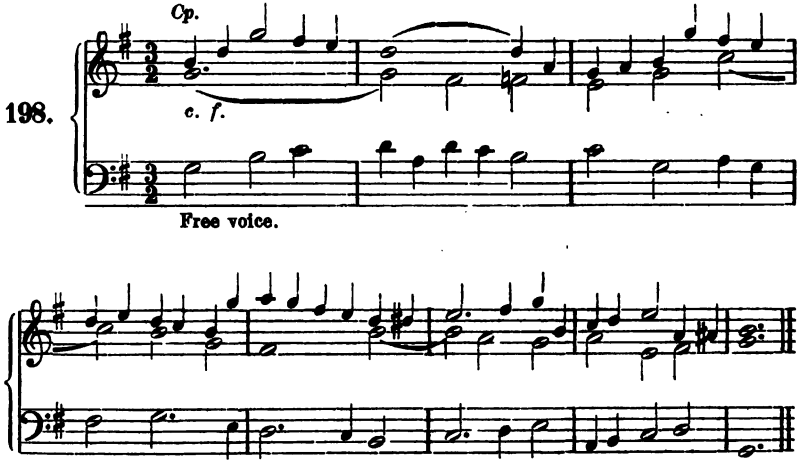
We have already learned to know and practise upon the principle that to every two-voiced movement of this kind, one or several voices may be added, either as middle voices, or as upper and lower voices. It is necessary, here, only to call attention to a particular fact, which is the following. The free voices may be added

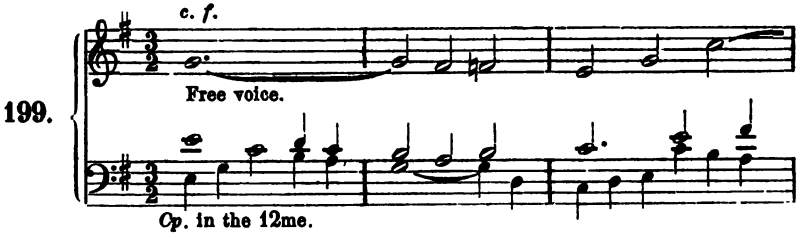
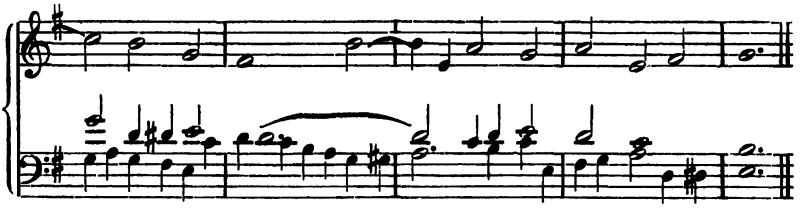
1. *Simply as such, without any farther application.*
2. *As such, and at the same time destined for transposition in the octave.*

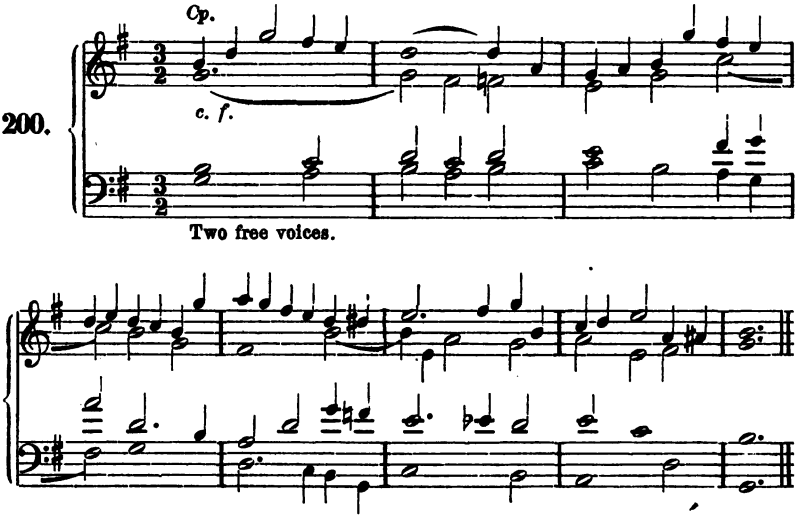
In the first case simply the harmonic relations, and the filling out of the chords are the ruling considerations, and it will scarcely be difficult for any practised writer to add any desired voice.

We will give a few examples based upon former exercises.

A free lower voice to No. 194.

198.

A free middle voice to No. 195.

199.

We give an example of two free lower voices to No. 194.

200.

Two free voices.

In this manner free voices may be added to the above movements, as well as to all others of a similar kind; in fact, this will, as a rule, be necessary to complete the movement, since the two-voiced movement will unavoidably be deficient here and there. The difficulties that may arise in this work will especially incite every earnest student to the solution of the problem.

We have still something to say concerning the second kind of additional voices above referred to.

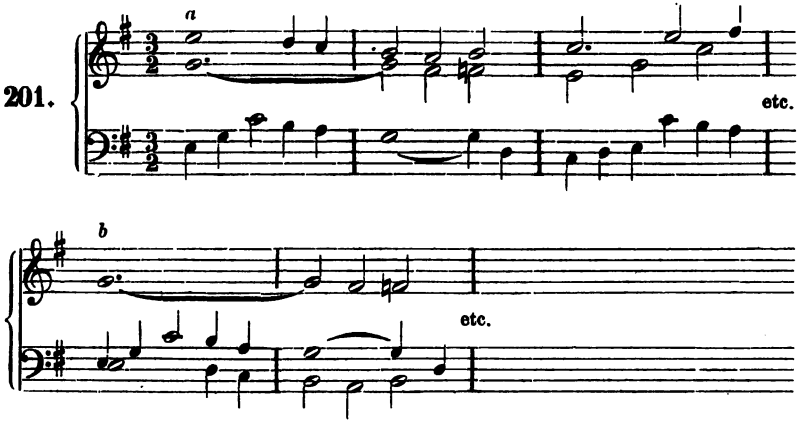
When we were treating of double Counterpoint of the decime, it was said that it may be combined with that of the octave. This is likewise the case with double Counterpoint of the duodecime. Notwithstanding the artificial character of such work, and the fact that it can but rarely be applied in practice — its place being almost exclusively in the double fugue — still it is necessary to show how various are the *positions* which a second or third subject (motive) may obtain, in a movement, and by what means the combinations may be multiplied.

A third voice to this Counterpoint may be so treated, that it can be used simultaneously with one or both of the others in double Counterpoint of the octave.

Any voice may be inverted against one or more other voices, if it be at the same time written according to the rules of double Counterpoint of the octave. Thus in sketching this voice, or the whole movement at once, the rules of double Counterpoint of the octave must be observed.

If, for example, we take our movement, already so often treated (No. 194), we find, not only that it is capable of inversion in the octave, but that even in connection with the inversion with a third voice added (No. 195) that of the octave is, in part, possible in addition. We leave the pupil to prove this by personal investigation.

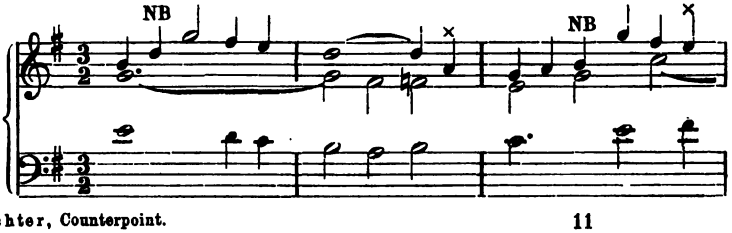
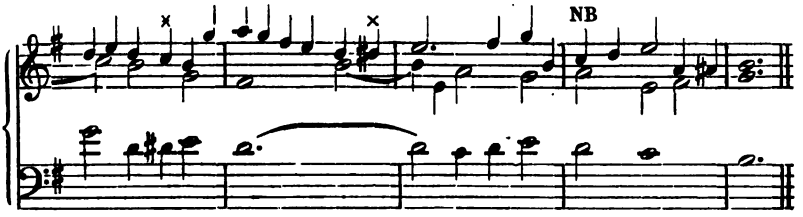
The additional voices are especially adapted for this treatment, and with a little care they may be at once arranged for it. The middle voice of the movement No. 199, the transposition of which was not originally intended, may be set above the *Cantus firmus*, see 201, *a*; in fact it may be placed beneath the Counterpoint, although its leading does not every where exhibit the qualities of a good Bass. No. 201, *b*.

201.

Here, now, the added voice stands against the two other voices (the *Cantus firmus* as well as its original Counterpoint) in double Counterpoint of the octave; and it may be used accordingly because it fulfils the conditions of the Counterpoint towards both voices.

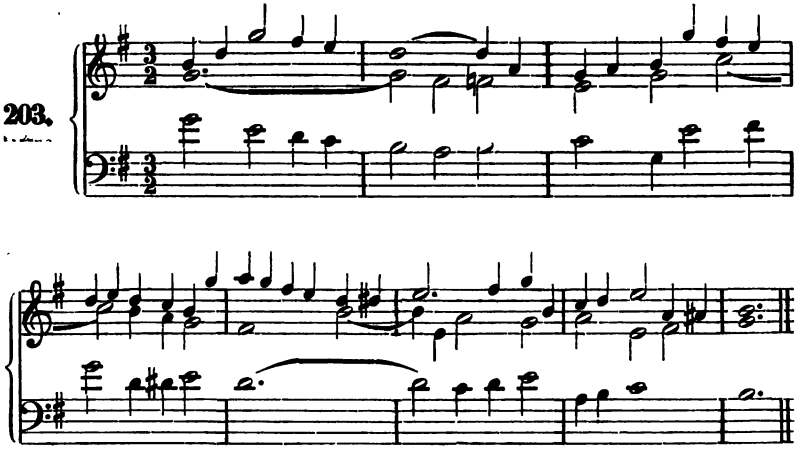
If, also, such a third voice be worked out, in relation to one of the other voices, in accordance with the laws of double Counterpoint of the duodecime, it may be used with such voice, for this inversion also. We will attempt such a treatment of our example.

We know that in such a treatment the progression in thirds is the ruling one, and that unprepared sixths occasion the most difficulties. If, keeping this in view, we examine the free voice in its relation to the Counterpoint in No. 200, we find, in the second measure, the lower skip to *d*, forming the sixth *d-b*. Since this is a major sixth, a minor seventh will appear in the inversion: this will occasion no difficulty, because it progresses downwards, whereas the minor seventh arising from the sixth $\frac{e}{g}$ in the first measure, becomes impracticable through the succeeding skip. It is otherwise with the *minor* sixth $\frac{c}{e}$ in the third measure, which neither enters by a downward leading, nor progresses downwards. From this we may conclude that the *major* seventh, in the inversion, will not only be introduced in a manner contrary to rule, but also resolve incorrectly. The *major* sixth $\frac{f\sharp}{a}$, in the same measure, is fully adapted for use: the lower voice goes downward a degree, and the resulting seventh is diminished. The *major* sixth $\frac{d\sharp}{e\sharp}$ in the next measure bears the same relations. On the other hand, the *minor* sixth $\frac{d}{f\sharp}$, in the measure preceding the last, is questionable, being introduced in ascending, and also progressing upwards. The octaves and fifths appearing between the two voices will all prove unobjectionable, and as concerns the diminished fifth $\frac{d}{g\sharp}$ in the fifth measure, it will, in its transformation into the augmented octave, not produce an especially good effect, but we may allow it to pass with the rest.

If now, for our further instruction, and for the sake of a clearer view, we present the inversion in its whole extent; we must say in advance, that the addition of the free middle voice in No. 199 was not made to the original movement, but to its inversion in the duodecime. We now give the same voice to the original movement (No. 194) inverted, through which it becomes lower voice. Without alteration the movement appears thus.

202.

The faults now come to light at the places marked NB., faults which are the result of sixths introduced contrary to rule in the first sketch; whereas the inversions of the major sixths (marked ×) give an entirely favorable result. In the fourth measure appears a fault arising from another source. Here, it is not the diminished seventh $\overset{c}{d\sharp}$, in itself considered, which is objectionable, but its position in relation to the tone *b* of the *Cantus firmus*, which appears as foreign to the chord. Only the filling out of the skip by *a* — that is, the substitution of the two quarters *b a* in place of *b* — would give us a correct reading.

The faults which have arisen above, like many similar ones, may be obviated by slightly altering the added voice. Compare the following slightly altered treatment with No. 202.

203.

This voice, thus altered may likewise serve as upper voice to No. 201 *a*, since it stands in double Counterpoint of the octave against the *Cantus firmus*, and in that of the duodecime against the upper Counterpoint.

Concerning Double Counterpoints in various other intervals and their value.

In various older manuals are found extended dissertations concerning double Counterpoint in intervals other than those which we have thus far explained. We find there double Counterpoints of the second, of the third, of the fourth, of the fifth, of the sixth and of the seventh; also of the ninth, the eleventh, the thirteenth and the fourteenth (*decima quarta*).

That after the comparatively easy discovery of double Counterpoint of the octave, that of the double Counterpoint of the decime and duodecime should soon follow, is easy to explain; these being capable, in many ways, of application to musical ends. The farther development, however, of applying the remaining intervals to a similar use, has resulted from pedantic zeal and exaggerated speculation, rather than from its musical necessity and availability.

The insignificant result of such studies determines us not to go deeper into the matter or to recommend especial practical exercises, but only to make a few general remarks upon the subject. Whoever possesses especial inclination for deeper studies in this direction may find instruction in the theoretical books of MARPURG, KIRNBERGER, ANDRÉ and others. He will soon make the discovery that the views entertained upon the subject vary as much as the manner of presenting them.

The following remarks may serve to make the matter clear.

1. Since every double Counterpoint arises simply from the inversion of the voices concerned, a Counterpoint of the third or fifth is nothing else than a Counterpoint of the decime, or duodecime, brought an octave nearer.

The proximity of the voices, however, and their contracted boundaries, limit their motion, and render this kind of transposition rarely available. The compass of the voices shows the following narrow bounds.

Inversion	
of the third	*of the fifth*
1 2 3	1 2 3 4 5
3 2 1	5 4 3 2 1

2. The Counterpoints of the *fourth* and *sixth* likewise prove to be nothing else than especial applications and combinations of the double Counterpoint of the octave with that of the decime or duodecime. On this head, see ANDRÉ, *Lehrbuch der Tonsetzkunst.* Vol. II.

Independently applied and in themselves considered, they exhibit the following boundaries.

Inversion	
of the fourth	*of the sixth*
1 2 3 4	1 2 3 4 5 6
4 3 2 1	6 5 4 3 2 1

3. To use the *second* itself for inversion would to the last degree confine the motion of the voices; and even as *ninth* it would hardly afford a favorable result, unless, with KIRNBERGER, we hold that its application consists *not in the inversion* of a phrase, but in its use upon the next degree.

The inversion of the *second* and *seventh* gives the following intervals.

Inversion	
of the second	*of the seventh*
1 2	1 2 3 4 5 6 7
2 1	7 6 5 4 3 2 1

4. Finally, the *seventh* gives a different result from the other Counterpoints. We can see by some examples in ANDRÉ's work, at the place quoted, that a movement sketched with particular reference to the interval-progression may be used in such inversion.

Although all investigations of this sort, which one is inclined to make, may contribute much to the cultivation of acuteness, still their practical value is so small that we cannot urge the pursuit of a deeper acquaintance with them. Hence the above remarks may suffice for our purpose.

CONCLUSION.

Concerning the proper use of the Method and its practical application.

The general outlines of a certain Method of Instruction have indeed been indicated generally in the previous chapters: to those, however, who would employ this book as a Manual of Tuition a few remarks as to the best ordering and arrangement of its individual subjects may not be undesirable.

It is evident that the order in which the various subjects of study should follow each other, as well as the amount of time to be devoted to each, must be regulated by the talent and progress of the pupil, or, in the case of instruction in classes, by the average progress of the whole class; and it is equally clear that a text-book cannot take such matters into consideration, but can merely indicate a general course of study, from which it is understood that deviations will obviously be often necessary.

To take into consideration such deviations, of which the author has availed himself, more or less, in the instruction of each individual pupil, is the object of the present remarks, and for this purpose, it will be well to pass in review the whole course of the work.

The earliest technical studies treated of (Chapters I to VII) are, as a rule, the most irksome to the student, and require the greatest expenditure of time; not so much on account of their difficulty, as because the results are so far removed from real musical creation, and therefore awaken but little interest.

The first of these exercises is the addition of a Bass to a *Cantus firmus* in the Soprano, and the completion of the whole four parts by means of the chords naturally arising from the Bass.

The great importance of becoming able to make a good Bass to a melody will render it necessary to devote some time to this subject, until a certain facility has been acquired; nevertheless, in these, and in all the exercises of the first eight Chapters, the general principle should be observed, *not to prolong the exercises on any single subject to weariness*, but rather to keep alive the students' interest in the work by alternating it

with some other nearly related subject. Thus a suitable alternative with the exercise above mentioned will be the accompaniment of the *Cantus firmus* in the Bass, postponing its employment in the middle parts until some progress has been made.

Correctness and fluency in the treatment of the parts can be the result only of long continued and varied studies, and is very often not to be attained by exercises confined exclusively to a single subject. So soon, therefore, as a certain advance is discernible in the work of the pupil, the subject-matter of the exercises may be changed, as other and newer studies will help to make good the defects which still remain.

In unequal Counterpoint the exercises will be best begun with the *Cantus firmus* in the Bass and the movement in the Soprano, as the easiest combination No. 26. 28; afterwards a moving Bass to a given Soprano (No. 32), and both kinds should be practised in alternation. This is one of the most important of all exercises, and must be continued for a sufficient length of time, as it contains the formation of all contrapuntal progressions. The movement in the middle parts is generally better taken *after* the above than in the place assigned to it in Chapter II.

On passing to the Counterpoint in quarter-notes the same course may be pursued. A useful and interesting variety in this description of exercise may be brought about by distributing the movement among the accompanying parts both in quarter and half-notes.

Last of all should come the transposition of the *Cantus firmus* into the middle parts, as indicated by the examples, No. 34, 36, 37, 40, 41, 43.

The three and two-part exercises of Chapter V and Chapter VI may be extended, if required; they can also be usefully introduced, at intervals of four-part practice, for the sake of variety.

The simple harmonic treatment of the *Choral* (in the Soprano) should be practised for some time, more especially that the relations of the single strophes to the whole may be learned, as well as the various cadences. The placing of the Choral in the other voices had better be postponed until after treatment in quarters in all the voices. Nothing need be said about the treatment of the Choral in three and two parts.

The treatment of the Choral in five or more parts (as referred to in Chapter IX) presupposes a considerable degree of skill attained. It will always depend upon circumstances whether it should be attempted in the place at which it is discussed in the text, or deferred to a later period.

In the accompaniment of a *Cantus firmus* metrically varied, the course indicated in Chapter X will be found best. The exercises begin with simple two-part Counterpoint, then follow in quarter-note motion. The *Cantus firmus* should be set in the lower part as well as in the upper. After this, taking for granted that through previous exercises considerable fluency has been acquired, the exercises may doubtless be soon abandoned for

those in three and four parts. The first of these is the simple accompaniment of a given Soprano (Ex. 105), then of a given lower part, generally the Tenor (Ex. 106), and lastly, of a given middle part (Ex. 107). In these exercises it is an advantage, though not a necessity, to employ *the same Cantus firmus in all* parts. The Counterpoint in quarters may be employed in two ways, — with the movement continued without interruption in one part (Ex. 109), or distributed between both. The four-voiced movement is to be similarly treated.

Double Counterpoint should begin with the exercises in two parts as in Ex. 129 etc. The addition of an independent part as described in Chapter XII, is far more difficult, and may be postponed with advantage until the exercises illustrated in Exs. 140. 141. 147—149 have been fully studied.

In these exercises as described in the text, the Soprano and Tenor are inverted against a given Bass: it will be readily seen, however, that for similar treatment the *Cantus firmus* may also be set in the Soprano or Alto if considered expedient.

Returning now to exercises after the manner of Ex. 132, and similar ones, we recommend these for very especial practice, as tending in a high degree to general advancement. The difficulties offered are not too great, and the somewhat mechanical manner of proceeding has its justification in the very essence of Counterpoint, which always consists in the addition of one or more parts to some already existing phrase.

After a sufficient time has been devoted to this kind of exercise, the transition to triple and double Counterpoint will not appear difficult.

Proficiency in work of this kind will, indeed, be possible only to the really gifted scholar: nevertheless, the practice of it will acquaint each pupil with the nature of a form of composition which now and then occurs. This kind of Exercise is given in this book from No. 149 to 165. No further explanation is here required.

The study of Double Counterpoint in the decime and duodecime has been somewhat neglected in modern times; partly because few who make a study of the Theory of Music extend their knowledge sufficiently to enable them to undertake it with success, and partly, because it appears to have but little sympathy with the modern forms of art-expression; nevertheless, a thorough acquaintance with it cannot but be productive of good results, even in our day.

The proper place to employ this form is in the Fugue, and therefore the author may be permitted to refer to his "Manual of Fugue",*) in which its practical use is amply illustrated.

*) The publisher intends to issue RICHTER's "Manual of Fugue" above referred to within a year.

Printed by Breitkopf and Härtel, Leipzig.

Mus 327.3.2
Manual of simple and double counter
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